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# ART AND ARCHAEOLOGY

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## CONTENTS

MITCHELL CARROLL . . . . .	Francis W. Kelsey . . . . .	103
Eight Illustrations		
THE ARCHAEOLOGIST: In Memory of Mitchell Carroll (Poem) . . . . .	Wendell Phillips Stafford . . . . .	112
AN ELEUSINIAN MYSTERY . . . . .	K. Kourouniotis . . . . .	113
Six Illustrations		
IN MEMORIAM—MITCHELL CARROLL (Poem) . . . . .	Mae Wallace McCastline . . . . .	117
NOTED AMERICAN SCULPTORS AT WORK . . . . .	Frank Owen Payne . . . . .	119
Ten Illustrations		
BABYLONIAN AND ASSYRIAN CHAIRS . . . . .	Mary I. Hussey . . . . .	129
Seven Illustrations		
THE ART TREASURES OF THE ROYAL CASTLE OF HRADCANY IN PRAGUE . . . . .	Jindrich Maly . . . . .	133
Seven Illustrations		
NOTES AND COMMENTS . . . . .		143
One Illustration		
BOOK CRITIQUES . . . . .		146

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ALEXANDER MITCHELL CARROLL  
Author, Teacher, Editor  
1870-1925

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# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XXI

MARCH, 1926

NUMBER 3

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## MITCHELL CARROLL

*By* FRANCIS W. KELSEY

ALEXANDER MITCHELL CARROLL, or Mitchell Carroll—he signed his name in the shorter form—came from an ancestry distinguished for prowess and good works. Long ago in Ireland his family bore the name of O'Carroll; and we are told that one of its early heroes, Daniel O'Carroll, in response to a call for fighting men, summoned his sons—twenty in number, according to tradition—and rode forth at their head, ready for the fray.

In the Colonial period we find a branch of the Carrolls already settled on this side. It is of record that the great-grandfather of Mitchell Carroll and three sons—all more than six feet tall—served valiantly in the War for Independence. In later decades men of the Carroll family in generous proportion entered the Christian ministry, and therein several of them achieved distinction. Among these was the Rev. John L. Carroll, D.D., to whom the son Mitchell, the subject of this sketch, was born on June 2, 1870, at Wake Forest, North Carolina.

The mother was Sarah Mitchell, a descendant of Louis Mitchell, who came to North Carolina with Count de Graffenried. She was educated in a private school in New England, and in a rare degree blended the accomplishments of northern training with the social gifts of the south. She devoted herself to her husband's work, and the hospitality of the Carroll manse was proverbial—first in North Carolina, then in Virginia, where the Rev. Dr. Carroll was pastor of the Baptist church in Warrenton.

With such a parentage and environment it is not surprising that Mitchell Carroll became deeply religious. In conversation he rarely touched upon religious themes; but his life was built upon a foundation of faith, which at all periods manifested itself in devotion to the highest ideals of service to his fellowmen, and inspired in him the courage of a serene optimism, an unfaltering confidence in the ultimate victory of the best, whether in life, in literature, or in art.



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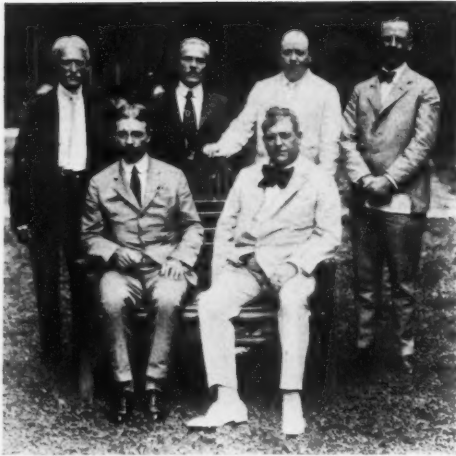
HOME OF THE AMERICAN SCHOOL OF CLASSICAL STUDIES IN ATHENS

Nevertheless as a boy he was shy and sensitive. He found companionship in books, and developed an early aptitude for humanistic studies. He entered Richmond College, where at the age of seventeen he received the Tanner gold medal, then the most coveted prize there offered, for the excellence of his work in Greek. A year later he was graduated, at an age when the majority of boys were just entering college. Yet his success in his college work was not attained at the sacrifice of human contacts. He was an active member of a Greek letter fraternity, *Beta Theta Pi*, in which he always maintained a deep interest; and in later years it was a gratification to him to welcome three sons into the same fraternity. Of his career as a student at Richmond one

of his friends has written: "He had confidence, bull-dog tenacity and the priceless gift of concentration. Smiling, pleasant, he made his place among his fellow students by sheer force of character."

To men of his type of scholarship and personality the doors of graduate schools are gladly opened; and we soon find young Carroll enrolled in the Johns Hopkins University, first as a Scholar, later as a Fellow. The degree of Doctor of Philosophy was conferred upon him in 1893, and there he also received the Phi Beta Kappa key. In recalling the years at the Hopkins he spoke always with affection and admiration of the staff of brilliant scholars and teachers grouped in the departments of Greek, Latin and Com-

## ART AND ARCHAEOLOGY



DELEGATES OF THE UNITED STATES TO THE XXTH INTERNATIONAL CONGRESS OF AMERICANISTS AT RIO DE JANEIRO, BRAZIL.

Left to right, standing: Walter Hough, Ales Hrdlicka, Mitchell Carroll and Gilbert Grosvenor; seated, Peter Goldsmith and D. C. Collier.

parative Philology; but his interest in Greek studies remained paramount, and the breadth of the teaching of Gildersleeve, who in an extraordinary degree combined the technique of critical scholarship with appreciation of the Greek masterpieces as literature, left upon him an abiding impression. As a teacher himself in after-life he never permitted his sense of literary values to be smothered in linguistic minutiae. His work as a student was continued and broadened by a year in Germany (1893-94), spent chiefly at the universities of Leipzig and Berlin.

For two years Mr. Carroll was Professor of Greek at Richmond College. But his devotion to Greek studies drew him irresistibly to the fountain head. Resigning his professorship he went to Athens, where he spent a year (1897-98) at the American School of Classical Studies. In September of 1897 he had married Carolyn Moncure Benedict, of Brooklyn, who was also interested in

Greek studies; and friends who spent the same year in Athens have often spoken of "that charming young couple" and their enthusiastic participation in excursions and lectures and the hard work of the school.

Immediately on returning to the United States, Dr. Carroll was appointed a reader in classical archaeology at the Johns Hopkins University.

After a year he resigned the position at the Johns Hopkins in order to accept a professorship in the George Washington University, which then had not yet changed its name from Columbian University. At first with one or more associates he was responsible for all the courses in Greek, Latin and classical archaeology; afterward limiting his work to the field of his main interest, he became "Professor of Archaeology and the History of Art," and this title he held to the end of life. As a teacher he left a strong impress upon those who came under his instruction. Referring to the influence of his lectures a former pupil lately wrote: "Dr. Carroll's work is not done: it is living and ever expanding in the lives of those to whom he opened the treasures of the ancient world."

A full quarter-century of life and work was vouchsafed to Dr. Carroll in Washington. He entered upon the duties of his professorship in the autumn of 1899; he was claimed by death March 3, 1925.

To men of exceptional gifts in any field Washington affords exceptional opportunities. It is much more than a political capital. Among American cities it holds a unique place as a center of scientific and cultural interests and administration. Charles L. Freer was one of the most far-sighted men of his generation. Only after long consideration of all possibilities did he

## ART AND ARCHAEOLOGY

select Washington as the place where he would establish the Freer Gallery; already the wisdom of his choice is apparent. Yet in these respects the Washington of today is far in advance of the Washington of 1900. This progress is to be explained only in part by the development of research organization within the departments of the national Government, and of the National Museum; only in part, again, by the extension and increasing effectiveness of the work of the Carnegie Institution and the local universities. In final analysis the progress of Washington in the last quarter-century as a scientific and cultural center is due chiefly to the vision, initiative, and leadership of a relatively small group of men. In that group Professor Carroll had a place among the first.

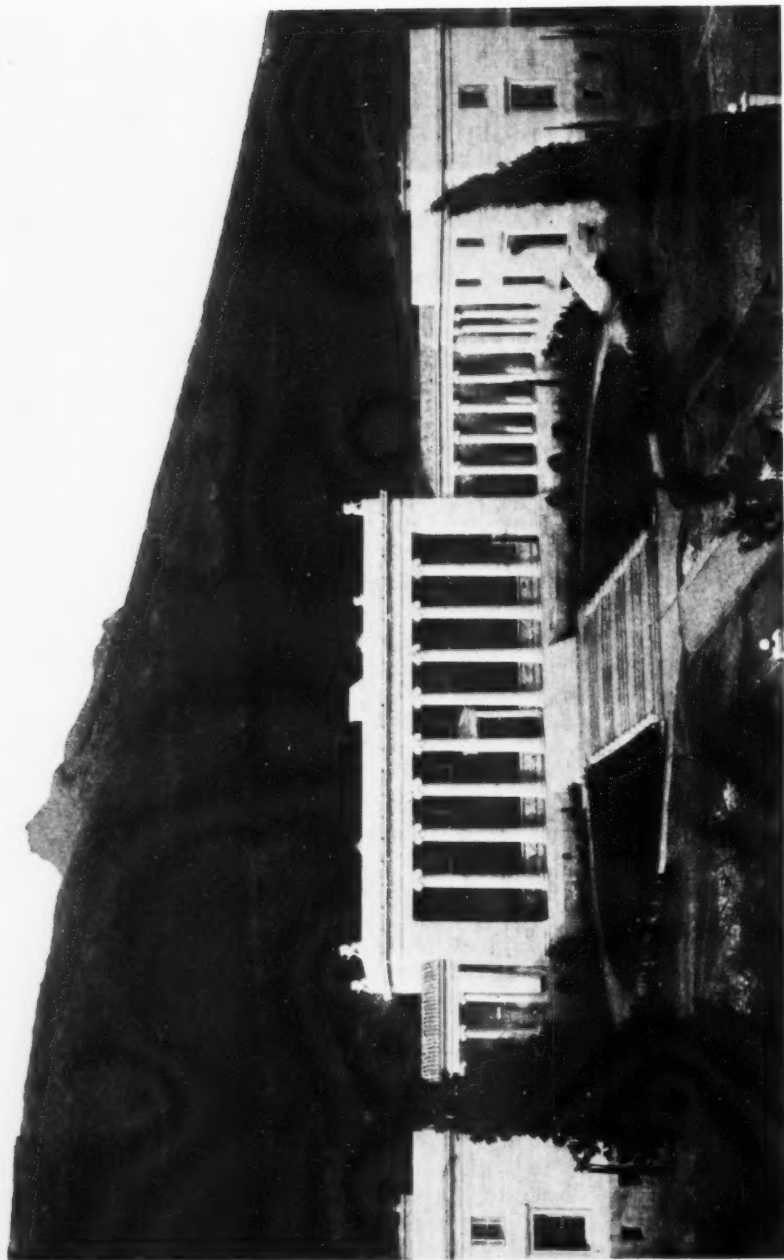
In so brief a sketch as this a survey of the progress of intellectual Washington since the advent of the twentieth century has no place. Yet I cannot pass without mention the names of two outstanding men no longer with us, to whom the debt of the true Washington, which lives on a plane as far above the petty self-seeking and wrangling of party politicians as it is remote from the frenzy of social ambition, is greater than can be expressed in words. I refer to Secretary John Hay and the Honorable John W. Foster. For these were men in whom the breadth of view and judicial temper of the statesman were united with steadfastness of intellectual and spiritual ideals. Who can measure their unconscious influence toward the higher things in a transitional if not a critical period of Washington life? At the funeral of John Hay, sitting in a pew near the front of the church, I could not fail to note the evidences of the more than official, of the obviously sincere feeling



ROYAL DECREE CONFERRING THE ORDER OF THE REDEEMER UPON DR. CARROLL.

of the diplomatic corps as the service proceeded; it seemed to me that their view of Mr. Hay might well have been expressed in the Greek phrase, "a man four-square and without reproach."

Both Mr. Hay and Mr. Foster were sympathetic with the proposal to found an archaeological society in Washington; but Mr. Foster, being less cumbered with official duties, took the lead in effecting the organization. He sent out invitations, and it was a distinguished company which in response to them gathered in the drawing-room of the Foster residence on April 7, 1902. At that meeting the Washington Archaeological Society was organized, and to Professor Carroll was committed



THE COMPLETED GENNADEION, WHICH WILL BE DEDICATED WITH AN IMPRESSIVE CEREMONY DURING APRIL

## ART AND ARCHAEOLOGY

the responsibility of the administration of details, through the office of Secretary; Mr. Foster consented to serve as President.

In the interest of cultural studies Mr. Carroll had previously organized in Washington a Classical Club, which has continued to have a career of large usefulness. Under the leadership of Mr. Foster and the group whom he had interested in the new organization, Mr. Carroll found the labors of the Secretary arduous but rewarding. More and more not only the administration of details but the initiative in formulating policies fell to his lot. The results surpassed even his own expectations. After a few years the Washington Society consistently held the first place among the societies of the Archaeological Institute of America in strength and influence. If we survey its activities as a whole, I may safely assert that in the twenty-four years of

its existence its record of achievement will compare favorably with that of any local Archaeological Society in the world of which I have knowledge.

Conspicuous among these achievements are the founding of ART AND ARCHAEOLOGY, with its monthly messages to thousands of readers, and the inauguration of archaeological researches abroad, especially in the prehistoric field in Southern France and at Carthage. These successful projects have been so fully presented to readers of ART AND ARCHAEOLOGY that no further mention of them need here be made. In the tribute to Mr. Carroll presented by the Honorable Robert Lansing at the Memorial Meeting held on April 8, 1925, his services to the Washington Society were thus commemorated:

"It was his vision, his zeal and his unremitting effort which have built it up and made it what it is. He infused



LOOKING UP THE VALLEY OF THE VÉZÈRE FROM THE ROCK-SHELTER OF CASTEL MERLE IN THE DORDOGNE. Dr. Carroll conducted the negotiations by which The Archaeological Society secured the site on lease.



## ART AND ARCHAEOLOGY

into it his spirit of enthusiasm and optimism, so that it has become possible to widen continually its sphere of activity and to make it more and more useful to the advancement, in this country, of the science of archaeology."

The Scriptural "To him that hath shall be given" finds application in many walks of life, but to none is it more applicable than to the man whose merit in carrying one responsibility demonstrates his fitness to take up other tasks. Inevitably Professor Carroll was pressed into the service of the national administration of the Archaeological Institute. In 1904 he accepted the position of Associate Secretary. In accordance with the request of other officers of the national organization he enlisted the efficient help of Mr. John B. Larner in preparing, and in submitting to Congress, Articles of Incorporation of the Archaeological Institute of America. The bill was passed, and received the signature of President Roosevelt May 26, 1906. For the first time the Institute was placed on a sound basis for the holding of property and the conducting of archaeological work abroad. The charter required that an office be maintained in Washington. This was at first in a room generously provided by the George Washington University, afterward in the historic Octagon. Under arrangements made by Mr. Carroll the General Meetings in Washington in January, 1907, and December, 1912, were probably the most successful in the history of the Institute.

In 1908 Professor Carroll became Secretary of the Institute. For nine years he devoted a large portion of his time and energy to the national organization. In this period he was given a free hand in all matters relating to the maintenance of the local societies, the

foundation of new societies, the arrangements for lectures and all other matters of administrative routine outside of technical publication and the work of the President's office. His success outstripped all precedent.

As a measure of results statistics are often misleading. In this instance, however, they are dependably instructive. At the time of its foundation, in Boston, the Archaeological Institute of America numbered 134 members. Fifteen years later, in 1894, it comprised 9 local societies and had 473 members.

In 1904, when Mr. Carroll entered upon his duties as Associate Secretary, the societies of the Institute still numbered 9, but the enrollment, in which the membership of the Washington Society was now included, had increased to 712. At the time when the disorganizing effects of the Great War began to become manifest, the Institute comprised 48 local organizations, and had a membership of nearly 3000. To the well-directed and effective efforts of Mr. Carroll this expansion, with corresponding increase of influence and of pecuniary support, was primarily due.

In following the routine of daily tasks with vision and fidelity, Mr. Carroll, already become a national figure, was drawn, again inevitably, into a net-work of international relations in his field. Time does not suffice to mention his relations with foreign scholars, or the inspiring associations which brought new interests into his life. In 1922 he went as an official delegate of the United States to the Twentieth International Congress of Americanists in Rio de Janeiro. In 1924 he and Mrs. Carroll were both guests of the Congress of the French Association for the advancement of



## ART AND ARCHAEOLOGY



ENTRANCE TO THE GENNADEION.

Sciences, in Liège, Belgium. In the same year they were delegates to the Twenty-first Congress of Americanists at the Hague and in Göteborg, Sweden.

Naturally there followed the recognition which good work always brings, though Mr. Carroll's untimely death cut off no small share of the honors that would have come to him. In 1918 the Order of the Redeemer was conferred upon him by the Greek Government. But the recognition transcending all others was the esteem of that scholar, diplomat and international benefactor, Dr. Johannes Gennadius, whose great gift of his priceless library of manuscripts and books was made to the American School of Classical Studies in Athens at Mr. Carroll's suggestion.

The tribute of Dr. Gennadius is worthy to be printed in full:

Ἐνθάδε σῶμα λέλοιπεν Καρρόλλιος ὁ  
μέγ' ἄριστος ψυχὴν δ' ἐν χεῖρεσσιν  
ἔην παραχάτθετο Χριστῷ.

It is not always possible to speak with due restraint of the merits of a recently departed friend; for one man may easily be carried by the sorrow that marks a loss, or by the affection that often blurs vision. I fear no such risk in recording my grief at the loss of this dear friend; not because of any stoicism in me, but because those that have known Mitchell Carroll will not think undeserved the tribute which a Greek pays to an enlightened lover of ancient, and a staunch friend of modern Greece. He became enamoured of the Hellas of old, and was attracted by the Greece of today during a residence in Athens. On his return to America, as a Professor of Archaeology he expounded eloquently all he had ascertained there, and as a citizen of the Great Republic of the West he forged new ties with his spiritual home in the East. He founded the Greek-American Club; the Greeks in Washington found in him a guide, a leader, a friend. And it was during a casual conversation with him that the project of the Gennadeion Library was formed; for the eagerness of his mind and the rapidity of his conceptions were as remarkable as his gentleness and geniality were captivating. Kindness and modesty were portrayed in him; and his radiant personality endeared him to all who came in contact with him. Nor will his benign figure be soon forgotten.

### MIXAHA KAPPOAIE XAIPE.

The list of Professor Carroll's published writings is too long to be presented here; the larger publications are referred to in volume 13 of *Who's Who in America*. He never lost the ideal of productivity as a scholar, even though in later years editorial responsibilities, imposed by the publication of a magazine in a new field, left scant time for recondite studies.

## ART AND ARCHAEOLOGY

Mr. Carroll's life-work was rich and well-rounded and great in its uplifting influence. In many ways he contributed to the realization of the conscious ideal, "to accumulate upon the present age the influence of whatever was best and greatest in the life of the past." In the words of Dean Wilbur, of the George Washington University:

"The quest of beauty is a high spiritual calling. Dr. Carroll's life was dedicated to this quest. His soul was congenial with the soul of the poet Keats. The Ode on a Grecian Urn is a

lyric expression of the high calling of this friend of ours. Dr. Carroll had this vision of beauty and sought it amid the ruins of the world, in the lives of ancient peoples, of old civilizations, of old cities. He has done enduring work in the world; he has revealed beauty to those who had not seen it, and joy to those who had not known it."

Those who knew and loved Mr. Carroll will appreciate the exquisite feeling of the lines by Justice Wendell Phillips Stafford which he read at the Memorial Meeting in the Carnegie Institution:

## THE ARCHAEOLOGIST

IN MEMORY OF MITCHELL CARROLL

*The immortal mother of all mortal men  
Took softly by the hand her clear-eyed son,  
Told him all great deeds by his brothers done,  
Assyrian, Roman, Greek or Saracen;  
She bade the buried world come forth again,  
Rebuilt for him the temples of the sun,  
Recut the frieze upon the Parthenon  
And the rude etchings of the primal den.  
She marked his quivering lip, his eye aglow;  
She felt his strong heart throb against her knee,  
Living with her in realms of long ago,  
Rapt with the sight of her eternity;  
And when, with sudden weariness oppressed  
She saw his eyelids fall, she drew him to her breast*



(FRONT VIEW)

FEMALE STATUE FROM ELEUSIS

(BACK VIEW)

## AN ELEUSINIAN MYSTERY

By K. KOUROUNIOTIS

*Translated from the Greek by C. W. and E. D. Blegen*

SINCE the sacred precinct of Eleusis lay on a sloping hillside, the ground within the enclosure was levelled by means of an artificial fill in and around the remains of earlier ruined buildings. When, at any later time, a new structure was to be built, the ground was excavated to allow the foundations to be laid on the native rock, and we learn from an ancient Eleusinian inscription that the earth

thus dug up was removed from the precinct to some place nearby and again used as fill. In this way we must explain the discovery during the excavations in the summer of 1924, at a spot some metres from the south gate of the enclosure, of the admirable little statue published for the first time in this article. Originally the adornment of some early edifice, probably a temple, it had become useless through the de-

## ART AND ARCHAEOLOGY

struction or the rebuilding of the latter. Cast aside, it was used as part of the fill of the enclosure; and as material for filling ground it was again transported to its new resting place outside the precinct.

It was found broken into three pieces, lying side by side, but it has been so skilfully mended at the museum that the lines of breakage are hardly



NYPH FLEEING FROM THE NORTH WIND. VASE  
IN NATIONAL MUSEUM, ATHENS.

discernible—from the front, at least. It represents a young woman fleeing rapidly to the left, with her head turned sharply to the right, gazing attentively backward. The expression of the face does not assist us in discovering the cause of her flight, for in the period to which this statue belongs art had not yet learned—or perhaps was not desirous of—expressing emotions and sentiment in the modelling of the features. Consequently, unless we had other means to help us, we should not be able to determine whether the rapidity of the maiden's flight is due to the fear of some danger threatening her from behind, or whether she is merely

running away from some companion in play. That she is a maiden of high birth is shown by the rich crown adorning her head.

The occasion for the founding of the Eleusinian Sanctuary, according to the myth, was the abduction of Persephone by Pluto, god of Hades. While the young goddess was playing with her friends in a flowery meadow, Pluto emerged from the earth, seized the maiden, and carried her off in his chariot to his dark realm below. The myth goes on to relate how Demeter wandered about in search of her daughter; how, when she finally learned of her whereabouts she succeeded in regaining her for two-thirds of each year, and how she ordered the people of Eleusis to build their famous sanctuary and to found the cult of the Eleusinian Mysteries.

The dramatic scene of the abduction of Persephone was often the theme of poets, sculptors and painters throughout antiquity. We have many representations of it on ancient vases and in reliefs, especially on marble sarcophagi. In general, the abduction of a woman by a god or mortal was a favorite subject of ancient artists, and there are many instances on vases showing Poseidon carrying off the Argive princess Amymene. In the more ancient of these representations the maidens are very similar in pose and type to our statue. Since we are dealing with a figure found at Eleusis one might well believe, then, that it represents Persephone at the moment she is being pursued by Pluto, just as Amymene is pursued by Poseidon. Ancient tradition, however, is against this view, and especially the ancient representations of the scene preserved to us. The Homeric Hymn to Demeter, describing the abduction, states that Pluto came in

## ART AND ARCHAEOLOGY

his chariot to carry off the maiden; and all the numerous ancient illustrations, among them one on a red-figure vase from Eleusis, about contemporary with our statue, show Pluto mounted in his chariot holding the maiden in his arms.

If, therefore, for these reasons we cannot identify the statue as Persephone, there is nothing to prevent us from supposing that it is one of the maidens or nymphs who, in the Homeric Hymn, accompanied Persephone in her play and fled in terror from the dreadful scene.

It is clear that this statue did not stand alone in its original position, but formed part of a composition representing, as stated above, the abduction of Persephone by Pluto. It is most likely that it decorated the gable of some building at Eleusis, but an exact identification is difficult. Among the more likely possibilities are the Telesterion, the Temple of Demeter and Kore and the Temple of Pluto. Exact measurements and certain other indications may perhaps assist in determining to which of these the gable group belonged.



POSEIDON PURSUING AMYMON. VASE IN NATIONAL MUSEUM, ATHENS.



BRONZE NIKE FROM ACROPOLIS. NATIONAL MUSEUM, ATHENS.

During their invasion of Attica in 480-479 B. C., the Persians destroyed the sanctuary at Eleusis as well as the temples on the Acropolis at Athens. And, as on the Acropolis, the ground about the new temples erected after the Persian destruction was graded and levelled, use being made of the remains of the ruined buildings with their broken sculpture and bits of dedicatory monuments as material for filling. We can not state with certainty that our statue met its fate in the Persian disaster, though it is not only possible but probable.

That it was, however, made in the period preceding this invasion we may conclude since other evidence is lacking from its style, which, judging from the sculptor's method of handling the body and drapery and his modelling of the face, shows many similarities with other



## ART AND ARCHAEOLOGY



MAIDEN No. 673, ACROPOLIS MUSEUM.

archaic works of sculpture and vase-painting belonging to this period.

In style the statue is archaic. The head, which may well be compared with vase-paintings by Brygos—who had reached the height of his art at the time of the Persian invasion—is not yet free from archaic characteristics. This may be seen especially in the treatment of the hair on the brow in an ornamental rather than naturalistic way, and in the formation of the eye, which is not yet quite correct. The treat-

ment of the folds of the drapery also inclines toward the archaic style, as shown by their number, the slight variation in their form and direction, and the persistent effort to produce an ornamental effect by means of a beautiful arrangement rather than to render them true to nature. Nevertheless, if we compare our statue with the archaic sculpture found on the Acropolis at Athens we see a great difference. The contrast between it and the running Nikes—with which on account of the subject we would like to compare it—is indeed colossal. Whereas in the bronze the motion is hard and bears no relation to nature, the movement of our statue is living and true. Such freedom and grace in the modelling of the moving youthful body would rouse the envy of the greatest artist.

And when we compare our statue with the Acropolis maidens, the most famous statues of the archaic period, we see at once how much more developed the art of this figure is. The face of the statue is unfortunately much damaged, but even in its present condition it



MAIDEN FLEEING AFTER THE CAPTURE OF THETIS BY PELEUS. SCENE ON AN EPINETRON IN THE NATIONAL MUSEUM, ATHENS.



## ART AND ARCHAEOLOGY

shows how much more correctly our sculptor modelled the various features: the eyes, for example, the forehead, and the mouth as well. The superiority of our artist shows above all in the body. In the first place, the substitution of the simple Doric chiton for the many complicated garments of the Ionian costume, though it may diminish the ornamental effect which is produced by the formal arrangement of draperies, gives freedom to the artist to show all the beauty of the youthful body. And while in the case of the Acropolis maidens the body is almost completely lost beneath the drapery, one feels it everywhere in our statue. Especially fine are the contours of the breast and legs, showing through the delicate drapery in a manner which only the greatest artists of antiquity successfully achieved. It has already been stated that the drapery which clings closely to the body still retains certain archaic conventions; but the direction

of the folds and their adherence to the body are justified by the violent movement of the figure. The archaic style appears more clearly in the light cloak which, hanging down from both arms, is carried gracefully around behind and turned back in regular triangular folds along its upper edge.

The superiority of the sculptor may be seen in the nude parts. The delicate, beautifully modelled foot—which one might say the maiden deliberately shows us—is an admirable bit of sculpture. The varied lines of the composition also form an unrivalled harmonious whole. Our statue can be attributed only to the period in which were made the few beautiful sculptures in the Acropolis Museum (latest of the archaic figures), such as the so-called Youth of Critias. Thus this splendid statue from Eleusis enriches our precious but scanty treasure of that wonderful art which preceded the masterpieces of the Age of Phidias.

## IN MEMORIAM

MITCHELL CARROLL

*He has passed on, beyond his utmost dream,  
Beyond the Great Adventure, still beyond  
To knowledge greater than he ever conned.  
He has attained to Wisdom's heights supreme,  
Beholds the vision, reads the mighty theme  
Of Life's deep mystery whose golden wand  
His fingers loosed to grasp the precious bond,  
The lore of the Eternal. Ours the gleam,  
The fragmentary glimpses of the scroll  
Of earth's long buried centuries, which hold  
The history of its eons as they roll  
Toward God. But his—the baffling secrets told,  
The clear revealing of the perfect whole  
When he passed on where Time no more is old.*

MAE WALLACE MCCASTLINE.



*Courtesy of the New York Zoological Society.*

A. PHIMISTER PROCTOR CARVING AN ELEPHANT HEAD ON THE ELEPHANT HOUSE IN  
THE NEW YORK ZOOLOGICAL GARDEN.

## NOTED AMERICAN SCULPTORS AT WORK

By FRANK OWEN PAYNE

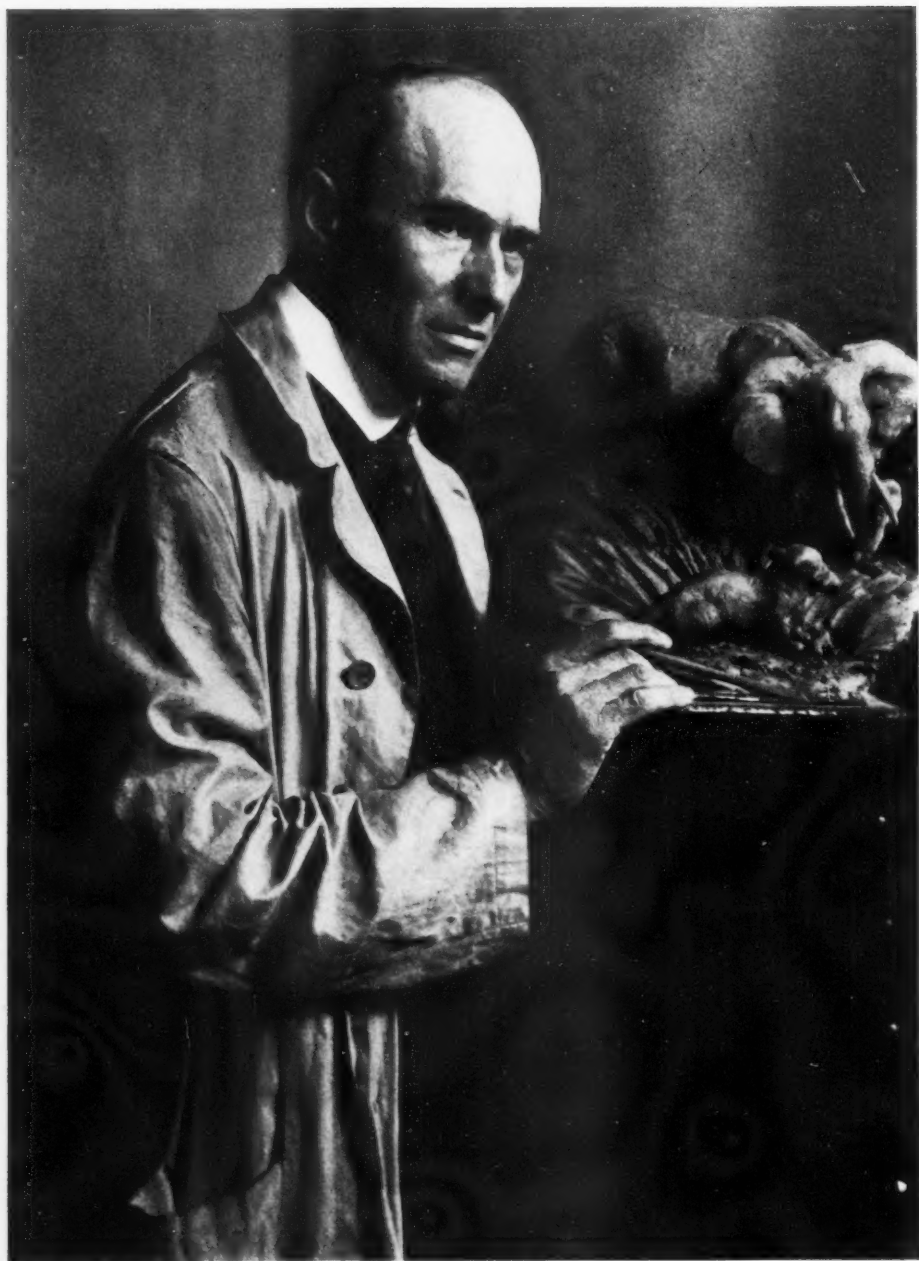
IT seems probable that among the agencies of art, the stage and the studio present to the lay understanding the greatest element of mystery. As we sit in the orchestra absorbed in the plot and movement of the play, witnessing only the illuminated side of fly and setting, there is apt to come over us a feeling of wonder as to what may be happening on the shaded side of the scenes. In like manner there is often a sense of wonder about the appearance of a sculptor's studio and what is taking place there.

Lack of information regarding the sculptor and his work often gives rise to strange and weird rumors which invest the studio with something like the glamor belonging to the occult doings ascribed to the retreats of wizards and the laboratories of alchemists. Again the studio is likened to a sort of art museum lowered to the level of a curio shop. Fragments of antique statuary covered with grime, classic casts marred through use, deathmasks betraying corpse-like lineaments, dismembered human remains stark in plaster, wet clay clammy and cold, oily jaundice-hued plastena uncanny in its smeariness, half-finished studies veiled in tattered bits of tapestry or shrouded in soiled remnants of antique draperies, nude or half-clad models posing in dramatic postures or shivering in frigid corners—all these throw around the sculptor's studio an atmosphere of mystery.

Literature has carried on this tradition of the artist in stories of the Latin Quarter of Paris and our own Greenwich Village. The sculptor has been represented as a queer, long-

haired individual with a velvet Tam o'Shanter over an eye that looks aslant at life, baggy and outlandish trousers and a nondescript gown or velveteen jacket, smoking an interminably long stogy, and bearing in hand the mallet and chisel as emblems of his art. In the pages of fiction he seems to be a dreamer who literally sees within the rough block of marble or shapeless lump of clay a vision of transcendent loveliness to which he is supposed to give concrete form and expression. Thus the mystery of modelling has evoked curiosity among people who have not been sufficiently inquisitive to try to inform themselves about the facts.

It was in hopes of satisfying some such curiosity as this that the writer first came to make the acquaintance of a sculptor's studio. The noble art of sculpture had ever made an appeal to him as the very art of arts. The tremendous difficulties of carving marble and casting bronze, the plastic nature of wax, the all-too-quick action of plaster of Paris, the extreme softness of wet clay and its liability to crack in drying, made it seem to him that of all the fine arts sculpture makes use of the most refractory media. Moreover, the fact that in sculpture the artist must work in three dimensions instead of two as the painter does, only adds to the depth of admiration felt for the genius that is able to cope with such obstacles and deliver a masterpiece to the world. With wonder as to what a studio might contain, and filled with anticipation and curiosity, he found himself at length within the studio of one of the foremost American sculptors.



CARL E. AKELEY IN THE AMERICAN MUSEUM OF NATURAL HISTORY WITH ONE OF HIS STUDIES OF THE ELEPHANT. NO OTHER SCULPTOR KNOWS THE ELEPHANT AND OTHER BIG GAME MORE PERFECTLY THAN AKELEY.

## ART AND ARCHAEOLOGY

And what he discovered was merely this: a studio is nothing more nor less than an artist's work-shop where seriously minded men and women are at work, often hard at work, creating forms of beauty or utility. The sculptor is a dreamer, of course, as are all men who accomplish great things in the world, but a visionary, never. Since that first introduction into a sculptor's studio, the writer has become familiar with the studios of more than forty New York sculptors. There is a fascination about these places. They are the very shrines of lofty ideas, the birth-places of noble artistic achievements, and their glamor is as dazzling now as before, but as regards mystery, there is absolutely none of it.

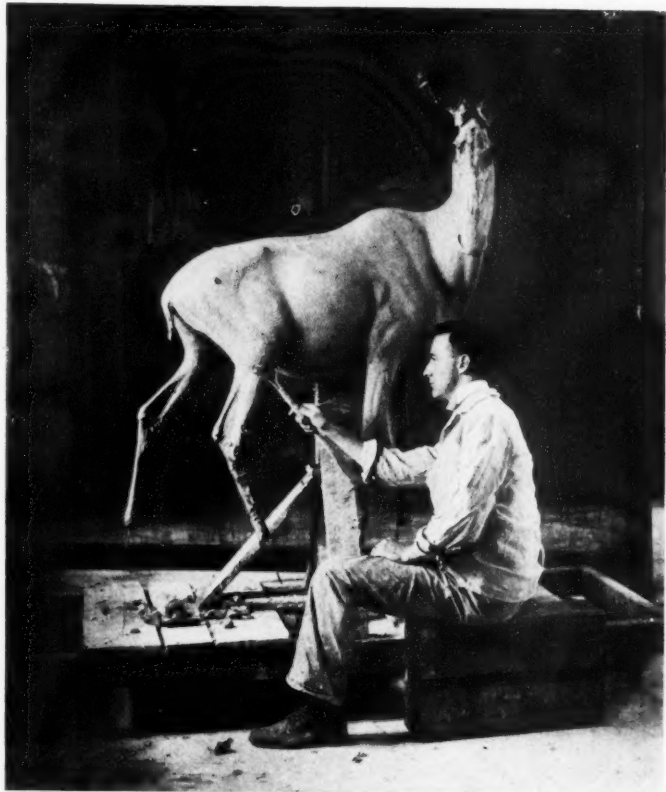
There is a door in the American Museum of Natural History which bears upon its panel this legend: NOT OPEN TO THE PUBLIC. On the other side of that door we found Carl Akeley at work on that stupendous group of elephants killed by Theodore Roosevelt on his memorable African hunting trip. For many months Akeley toiled at mounting those mammoth beasts for the museum.

Akeley was one of the Roosevelt expedition, going expressly to study African big game at first hand. Since his return to the United States he has devoted practically all his time

to works of animal sculpture for the American Museum of Natural History.

Akeley began his career as a taxidermist, but as modern taxidermy demands an intimate knowledge of anatomy and modelling, he turned to animal sculpture and made himself a master in that difficult field.

The sculptural work required for the mounting of another big game animal, the hartebeeste, one of the most elusive of African mammals, reveals James L. Clark modelling that animal in his studio, and gives an excellent idea of the intimate relation between sculpture



JAMES L. CLARK AT WORK IN HIS STUDIO MODELING A HARTEBEESTE WHICH WAS SHOT BY HIM WHILE ON THE ROOSEVELT EXPEDITION IN AFRICA. THIS PHOTOGRAPH ILLUSTRATES THE INTIMATE RELATION BETWEEN THE ARTS OF SCULPTURE AND TAXIDERMY. THIS FIGURE WILL BE COVERED WITH THE HIDE TAKEN FROM THE ANIMAL.



## ART AND ARCHAEOLOGY

and taxidermy as practised at present. Reversing the process followed by Akeley, Clark began his career as a sculptor and later took up taxidermy. In realism both Clark and Akeley are among the foremost animal sculptors of our day. Clark went with Roosevelt on the expedition into darkest Africa in the capacity of a sharp-shooter—to stand directly behind the camera-man when an infuriated animal charged, in order to kill the beast before harm could be done to the camera or its operator. Clark's knowledge of wild creatures, especially of big game, his keen vision, and his extraordinary ability as a sculptor make his work authoritative in animal art.

Among American animal sculptors, however, there is no one more eminent than A. Phimister Proctor, famous for his monumental works on animal themes. The splendid pumas in Prospect Park, Brooklyn, the notable bison in Washington, D. C., the famous Princeton Tiger before Nassau Hall,<sup>1</sup> and numerous studies of horses and lions, are among his best known achievements. The New York Zoological Garden has paid tribute to sculptural art by adorning its buildings with animal forms executed by noted animal sculptors.

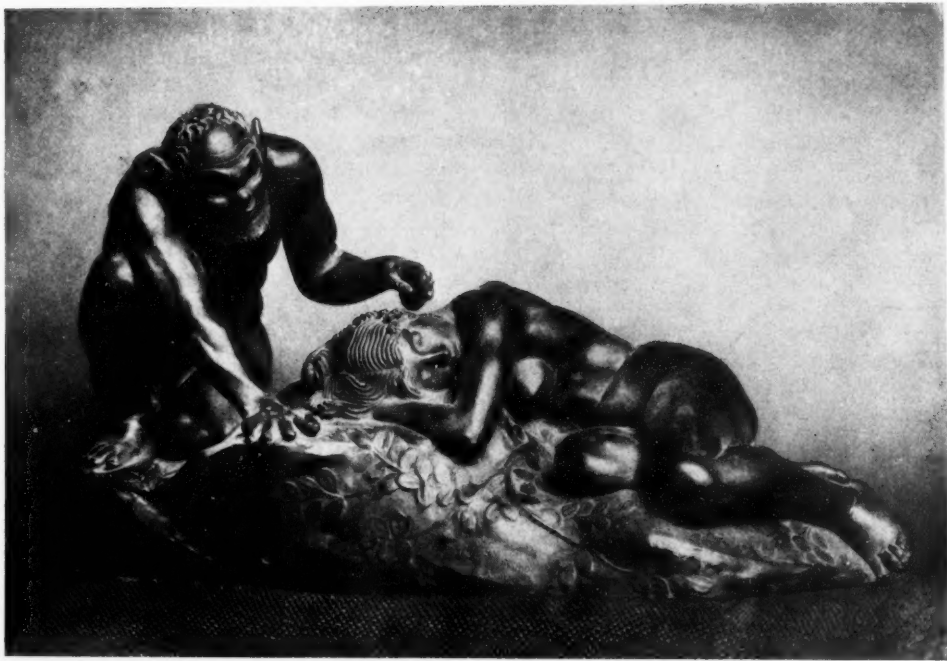
<sup>1</sup> ART AND ARCHAEOLOGY, September 1925.

Aside from animal sculpture, the problem one finds most sculptors at work on, if you wander into their studios, is some particular aspect of human life. Into such a vast field of intimate and enduring appeal fall Beach's studies of children, Remington's wild life of the plains, MacNeil's and Dallin's realistic portrayal of the Indian, Young's labor studies, Tilden's athletes, Rumsey's polo players, and those inimitable pictures of home life delineated by Miss Eberle and Mrs. Vonnoh.



PAUL MANSHIP AT WORK. THIS PHOTOGRAPH SHOWS NOTHING OF THE EXTRAORDINARY TECHNIQUE OF THE ARTIST.





PAUL MANSHIP'S "NYMPH AND SATYR," ONE OF HIS EARLY WORKS DONE WHILE A STUDENT IN ROME. THE WONDERFUL MODELING AND ADMIRABLE FINISH ARE IN THE BEST MANNER OF THE ARTIST.

On the little green door of a studio in Washington Mews, there is a remarkable doorknocker whose strange workmanship betrays the technique of a great artist. The studio is that of Paul Manship, a sculptor whose creations have probably been the topic of more discussion and admiration than those of any other sculptor of recent times. As we lifted that strange knocker, so expressive of archaic spirit, we wondered whether it in any way indicated the character of the man we were about to meet. Would we be greeted by a swarthy oriental in turban and sandals or by some dreamy-eyed individual cloaked with the atmosphere of a mystic? Imagine our surprise on entering to see a young man industriously modelling a realistic bust of

John Barrymore, while his children played about the studio.

There is nothing about Manship that savors of the denizen of the Latin Quarter. He possesses the attributes of a man of affairs. He might easily be mistaken for a broker, or a prosperous operator in real estate. But his studio is literally full of examples of that extraordinary craftsmanship which has made him the envy of half the sculptors in America and the despair of a host of would-be imitators.

Manship had made his reputation through his numerous idealistic and poetic works long before he turned to portraiture. It seemed improbable that such technique as he had adopted could ever be applied to realistic portraiture. That is why the portraits of

## ART AND ARCHAEOLOGY



ANNE VAUGHN HYATT AT WORK ON HER EQUESTRIAN STATUE OF JOAN OF ARC. THIS PICTURE IS A REPRODUCTION OF A PAINTING BY MARION BOYD ALLEN, THROUGH WHOSE COURTESY WE ARE PERMITTED TO PUBLISH IT IN THIS CONNECTION.

John D. Rockefeller and John Barrymore made such a stir in art circles. These portraits are without doubt the most amazing in their realism of any portrait sculptures of our day. We saw Manship at work on the real John Barrymore. What would we not give to see the artist's presentation of the same actor in the character of *Peter Ibbetson*!

Marion Boyd Allen has painted a portrait of Anna Vaughn Hyatt engaged in modelling her heroic equestrian statue of Joan of Arc. Through the

courtesy of the painter we are permitted to present a reproduction of that work. It is, we believe, the only equestrian statue of a woman ever modeled by a woman. The signal excellence of Miss Hyatt's interpretation of that inspiring character has been recognized by lovers of art as a consummate example of the heroic in sculpture.

We found Miss Hyatt in her studio putting the finishing touches to her realistic wildcats which are now treasured possessions of the Metropolitan Museum.

Miss Hyatt is a woman of few words, and at the time of our visit she was very busy. But she found time to talk about her masterpiece which had recently been unveiled on Riverside Drive. Knowing that Joan of Arc was a peasant, we asked Miss Hyatt why she has represented the Maid of Orleans as such a frail girl rather than as one of the rustic type made famous by the brush of Sebastien le Page. Miss Hyatt believes that her heroine was a person of highest spiritual aspirations. Her life, her visions, and her martyrdom clearly prove it. Therefore, in modeling the statue, Miss Hyatt kept that thought ever uppermost in her mind, and put into the figure the expression of exaltation and spiritual ecstasy.

Once the writer strolled into the studio of Charles H. Niehaus, and found the artist working on a statue of *Christ Crowned with Thorns*. It seemed to the visitor a wonderful conception in its realistic portrayal of suffering and humility. He told the sculptor so. The artist made no reply but worked on at the clay, apparently doing nothing that the visitor could detect by way of changing the expression. Three weeks later, the writer again paid a visit to the studio and found the sculptor still working on the figure.

## ART AND ARCHAEOLOGY

"What are you trying to do with it?" asked the visitor. "Isn't it done yet?"

"No," replied the artist, "I cannot get what I want into the face."

"What do you want?"

"*Renunciation*," said Mr. Niehaus tersely. "I have been at it for three months, but it won't come."

Such is the patience and determination which governs the sculptor in his work. The symbolism of sculpture is one of the most fertile themes for contemplation. But there are very few people able to find it and appreciate its wonderful lessons for humanity.

It was with feelings of diffidence that we approached the studio of Daniel Chester French, the "dean," as he has been called, of American sculptors. How often we have stood admiring the symbolism of his impressive groups before the New York Custom House! How deeply have we been impressed by the sincerity of *The Minute Man*, the sublimity of *The Angel of Death*, and the perennial charm of his innumerable studies of beautiful women with uplifted arms clad in flowing draperies! This visit was to be indeed a treat as well as a very great privilege.

We found French modelling that exquisite figure *Memory*, now one of the possessions of the Metropolitan. He greeted us cordially and conversed freely about his work. Near him stood his standing statue of Lincoln, which is now in Nebraska's capital city. Occupying the center of the studio was the working model of the other Lincoln, the Lincoln Triumphant of the great Memorial in Washington—the most colossal marble statue probably ever erected anywhere.

On seeing the familiar bust of Emerson which was modelled by French from life, we besought the sculptor to relate some of his experiences while at work

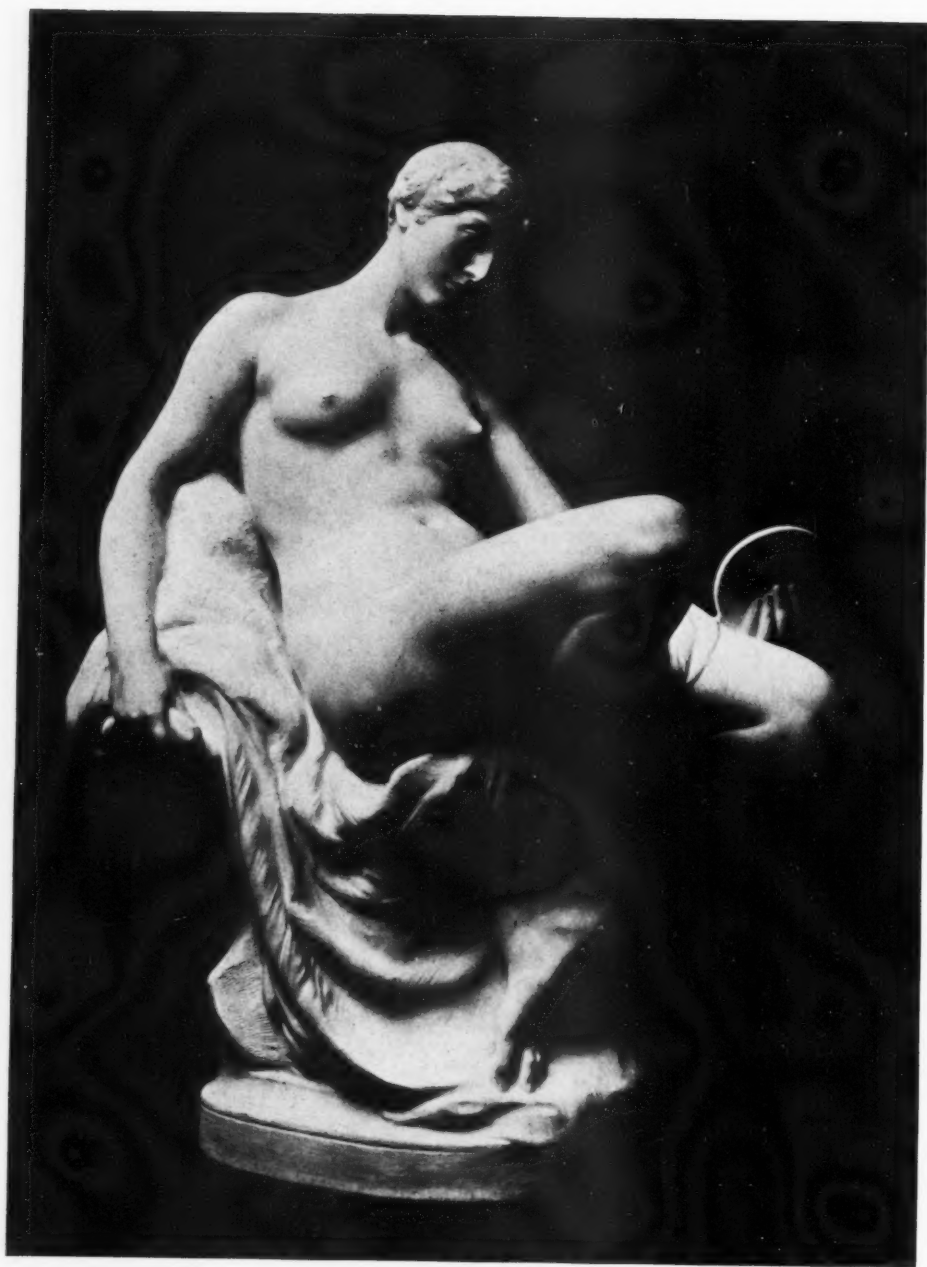
on the Sage of Concord. We wondered what the great transcendentalist might have said while the "dean" of American sculptors was modelling him—some word of profound wisdom, no doubt, some precious saying worthy to be treasured in memory. But the artist informed us that the last remark made by Emerson as he viewed the finished portrait was: "*That is the face I shave.*"

On several occasions we visited the studio of Adolph A. Weinman and on



CHARLES H. NIEHAUS IN HIS STUDIO. FROM THE EXPRESSION ON THE SCULPTOR'S FACE, HE HAS JUST ACCEPTED ANOTHER BIG COMMISSION.

each of these visits we found him engaged upon notable pieces of sculpture. The first of these works was *The Destiny of the Redman*, designed for the Louisiana Purchase Exposition. That group is one of the most poetic and tragic conceptions of the great master who created it. On the second visit, Weinman was putting the finishing touches to the exquisite panels for the Morgan Library, than which there are no more delicate and refined decorative sculptures in New York. On a later visit, he was at work on an imposing war memorial.



MEMORY  
BY DANIEL CHESTER FRENCH.

## ART AND ARCHAEOLOGY

The Weinman studio is filled with casts and studies: the two statues of Lincoln, one of which marks the birthplace of the martyr president, the other before the capitol of his native state; the *Civic Pride* which tops the New York Municipal Building; and others equally notable. Weinman is an acknowledged master, but he modestly declares that he owes much to Martiny, Warner, St. Gaudens, Niehaus, and French with whom he successively studied. Nevertheless Weinman possesses an individuality quite unlike that of any other American sculptor.

The successful sculptor must be a man of parts. He must have an almost encyclopedic mind to comprehend the minute and intricate details necessary for the representation of many of his works. He must be indefatigable in research both scientific and historic. As an example, it required the most exhaustive reading and study for Rhind to determine which was the missing leg of the doughty Peter Stuyvesant before he could model his splendid statue of that historic personage.

The sculptor must have accurate observation, the power of discrimination, an open mind, a sympathetic heart, and an infinite capacity for taking pains. Miss Hyatt went abroad and spent years in the study of material and localities relating to the career of Joan of Arc. Bitter, Rhind, Niehaus, O'Connor, Martiny, and Adams made most painstaking Bible researches that the doors of Trinity and St. Bartholomew's churches might be correct in their conception. The masters of Indian sculpture—Fraser, Dallin, MacNeil, Remington, Young, and Deming—actually lived among the Indians, some of them even having been adopted into various tribes, in order to learn the facts which have made their works on

Indian sculpture authentic. Proctor forsook his New York studio and made his abode in the wild West, that he might perfect himself in the knowledge of the fauna of the American continent. The result is the most realistic picture of wild animals, cow-boys, and aborigi-



DANIEL CHESTER FRENCH IN THE STUDIO IN FRONT OF ONE OF HIS REVOLUTIONARY RELIEFS. THE WORK HERE SHOWN SUGGESTS IN A WAY "THE MINUTE MAN" MONUMENT AT LEXINGTON, MASS.

nal types. Akeley and Clark endured the privations of African deserts and faced the terrors of the jungle in order to give to the world their unrivalled portrayals of lions, rhinoceri and elephants.

All the tomes of history, literature, science, and legendary lore have been ransacked that sculptural works may be true to what they represent. The sculptor therefore must be scrupulous.





THE STUDIO INTERIOR OF ADOLPH A. WEINMAN SHOWING SEVERAL OF HIS WORKS. IN THE EXTREME RIGHT IS ONE OF THE PANELS DESIGNED FOR THE MEMORIAL DOORS ON NEW YORK UNIVERSITY AS A TRIBUTE TO THE ARTISTIC ACHIEVEMENTS OF THE LATE STANFORD WHITE.

There must be nothing haphazard or slovenly about his work. His knowledge of anatomy must rival that of a surgeon, else his modelling of the human body will be worthless. He must know his materials—the stone, the wood, the metal—in which he works. The layman will be often amazed at the profundity of the sculptor's technical knowledge and the bewildering multiplicity of detail which confronts him in consummating his ideas. Aside from this multifarious knowledge, the sculptor cannot succeed without profound mathematical training. An error in measurement may cause the ruin of valuable work and the loss of a great deal of time and money.

He must be a canny man of business, able to cope with competitors and deal with all sorts and conditions of men acting in the capacity of committees for important municipal works, and have a goodly supply of common sense, before he can be a practical man as well as a dreamer and idealist.

There is no mystery in the studio. It is nothing more than a workshop where thoughtful, painstaking artists are creating works designed to declare the truth. To tell the truth clearly, to speak it fully in accents unequivocal and bold, to clothe it in forms that are beautiful and permanent—these are some of the aims of sculptural art, and the key to the mystery of the studio.





FIGURE 3.

## BABYLONIAN AND ASSYRIAN CHAIRS

By MARY I. HUSSEY

THE chairs of Babylonia and Assyria, in their development from crude and primitive forms into ornate pieces of furniture of complex construction and highly skilled workmanship, have received surprisingly little attention.

Excavations afford little information, for chairs, like the ancient empires themselves, have long since crumbled away, and references to chairs in Babylonian inscriptions are too difficult to interpret to be of great service. We have therefore to depend upon the representations in bas-reliefs and impressions on seal-cylinders. It will be readily understood that this fact imposes certain limitations: the seats are those of gods or kings; only the side view is represented; and there is always the possibility, though slight, that the sculptor may have introduced some modification of chairs actually in use.

The throne of Ur-Nina, founder of the first dynasty of Lagash (about 2900 B. C.) comes from a period when the first written documents known to us were being produced. Its crudity is too obvious to require mention, but we notice that some attempt had been made to provide a comfortable seat by giving it a back just high enough to afford a rest for the elbow, and the artistic sense was expressed and perhaps satisfied by the two V-shaped ornaments on the side of the seat.

The four centuries between 2900 B. C. and 2500 B. C. reveal a marked development in refinement of taste and in skill of execution. In Figure 2 a god is represented on his throne. The arm of the throne provides a comfortable rest for the hand, and is so curved as to give the elbow free play. The back curves outward and the back post terminates in a head which resembles that of a serpent, while the carving on

## ART AND ARCHAEOLOGY



FIGURE 1.

the side of the seat suggests the serpent's tail.

On the seal-cylinders, which bear, perhaps, the same significance of relation to Babylonian art, in the popular imagination, as the scarab bears to Egyptian, we find many representations of chairs. The seal was, indeed, a distinctive feature of Babylonian life. We are told that every man of standing in the community wore a seal and carried a walking stick. The seal was made of semi-precious stone, was worn on the neck or wrist, and usually engraved with a scene depicting gods or men or some ancient legend, and contained the owner's name and occupation. It is to be regretted that the accompanying drawings by no means adequately reproduce the delicacy and skill with which the ancient artist engraved these figures in the hard stone. The seal in figure 5 was worn by a dignitary of Ur-Engur, a king of the dynasty of Ur, who ruled about 2450 B. C., and is a good specimen of the seals of that period. The god is seated in an easy posture with his left arm resting on the low back

of his throne. His right hand is extended encouragingly to the worshipper, who is being led into his presence by a deity, while a second deity is making intercession for him. The throne is graceful in outline, with slender front legs and arms. Notice that the back legs are carved after the leg and hoof of an ox.

Figures 4, 5, and 6 are taken from seal impressions on unpublished tablets preserved in the Harvard Semitic Museum. These tablets likewise bear the date of the Ur dynasty. More massive, and perhaps more comfortable than the delicately carved chair of Figure 3, is the high-backed arm-chair of Figure 4, in which the back-post terminates in a carved bud and leaf. It is difficult to decide whether the

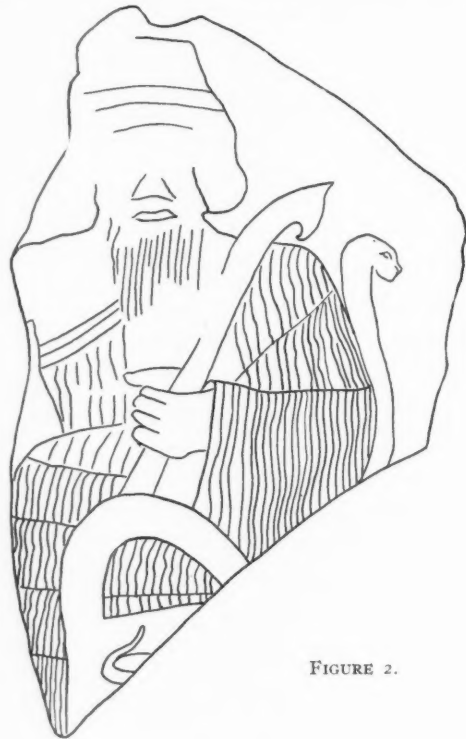


FIGURE 2.

## ART AND ARCHAEOLOGY

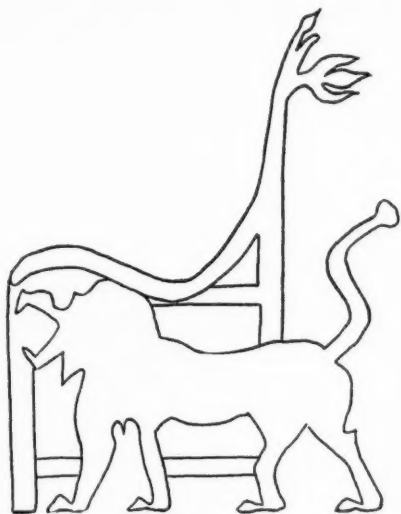


FIGURE 4.

artist intended to represent the lion as standing beside the chair, or as a constructional part of it. We learn from the Old Testament that the lion was both an ornament and a support to the arm of Solomon's throne, and it may be that in this case also the arm of the chair rested upon the lion's head, the back being supported by his hind legs.

The imperfection of the seal impression leaves something to be desired in Figure 5, but it is introduced here on account of the interesting way in which the head and neck of the goose are used for the low, curving back of the chair, while the spur and feet form the low rung and base. Very few examples of wicker chairs (Figure 6) are known, although they were probably in common use in the Orient from about 2350 B. C. until the present day. This may be due to a desire to represent gods and kings seated on chairs made of more durable and expensive material. Wicker-work was also used for the seats and for side ornamentation.

There is no sharp line of demarcation between a stool and a chair with a very low back. Stools were in constant use as seats both for gods and kings. They stood upon low platforms which added somewhat to their dignity and impressiveness. Some of them were massive and of very simple construction: others—and a very popular design, if one may judge by the frequency of its occurrence—were decorated with three rows of fringe, one above the other, and encircling the stool so that only the feet can be seen. Still another kind rivals the camp stool of the present day. Even the plain four-legged stool finds its place among the rest, and benches, upon which two or more persons could be seated, had the ends adorned with ornate carving.

In the Assyrian period we have high straight-backed chairs of slender design, and as far as we are aware, the first example of a wing chair comes from Assyria. Many of the low-backed chairs and stools show a strong Egyptian influence, with gracefully carved sides that suggest the lotus blossom. These are not believed to be the work of an Egyptian workman, but rather bear silent witness to the political, commercial and cultural relations between Egypt and Assyria.

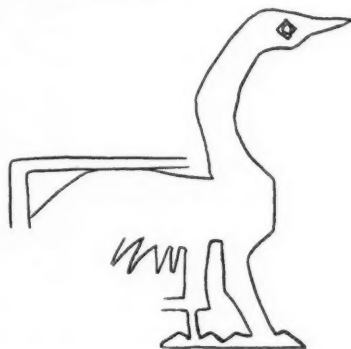


FIGURE 5.

## ART AND ARCHAEOLOGY

As the centuries advanced chairs became more ornate. Typical of the period is the royal throne (Figure 7) upon which the haughty Sennacherib sat as the booty of Lachish, a fortified city which he took from King Hezekiah of Judah in 701 B. C., passed before him. The arms and sides were supported by three rows of figures, one above the other. The arms and back

or bronze, but the principal material was wood, with bronze, silver, gold and ivory used in construction or as adornment. Reeds were doubtless used more extensively than any other material for the commoner type of chair.

In this single product of ancient industrial art for the twenty-five hundred years following the beginning of the historical period in Babylonia, what standards of taste had been attained, what a sense of proportion, what skill in execution! The earliest forms of seats were of exceedingly simple con-

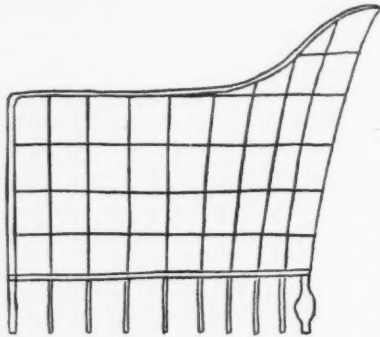


FIGURE 6.

were elaborately carved, the legs ending in pine-shaped ornaments made of leaves of gold or bronze fastened on with nails. Over the back a richly embroidered fringe drapery was thrown, and the claw feet of the footstool rested upon pine-shaped ornaments similar to those of the throne itself.

Both inscriptions and excavations come to our aid in determining the material employed for the construction of chairs. Sir Henry Layard came upon a chamber in which stood a throne similar to that of Sennacherib. It was in such a state of decay that no part of it was preserved entire. As the wood rotted away the throne crumbled, leaving only the metal parts. Solomon's throne was of ivory overlaid with gold. We may conclude then that the more permanent type of throne was sometimes made of stone

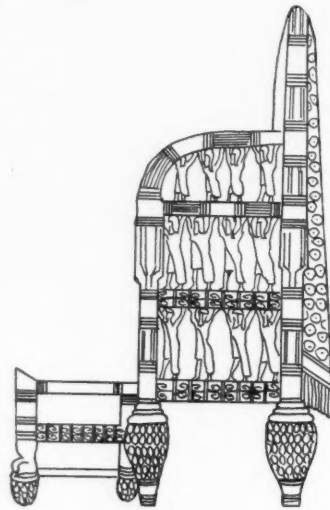


FIGURE 7.

struction, strength being the chief end in view. In the later period they are elaborately carved, with designs elegantly and symmetrically arranged. Bronze castings, embossed work, metal plates attached by means of small nails, the insertion of ivory panels were technical processes that were well understood. Moreover, the decorator showed himself a close student of nature when the figures of animals were introduced.



FAMOUS VIEW FROM THE OLD TOWN TOWARD THE CASTLE FROM MASARYK QUAY, PRAGUE.

## THE ART TREASURES OF THE ROYAL CASTLE OF HRADCANY IN PRAGUE

*By JINDRICH MALY*

AFTER the surrender of Lee at Appomattox General W. T. Sherman declared that the South was "an empty shell." These words came into my mind when, in company with some distinguished friends from America, I was walking again in the great halls of the castle of the kings of Bohemia, now the seat of the President of our Republic and of our Government. Empty was Wladislaw's hall, dating in its present state from 1494-1502—where formerly the representatives of the nation paid their homage to their sovereigns, where coronation

banquets (the last of them in 1836) and other festivities were held, and where in 1527 and 1540 proud noblemen were admired by fair ladies, when exhibiting their prowess in equestrian tournaments. Our steps resounded under the admirable Gothic vault of this magnificent room, once not only the meeting-place of courtier, lawyer and politician, and the lobby of the several highest administrative offices and law courts, but under Rudolf II the splendid setting in which artists and tradesmen living in Prague as employes of their imperial and royal





OLD CITY HALL, PRAGUE. THE CITY COUNCILLORS' ROOMS ARE HERE (WHERE DR. MALY, THE WRITER OF THIS ARTICLE, FORMERLY HAD A SEAT AS CITY COUNCILLOR). THE UNKNOWN CZECHOSLOVAK SOLDIER IS INTERRED IN A TOMB IN CHAPEL IN THIS CITY HALL. THE HALL ALSO IS FAMOUS FOR TWO ENORMOUS HISTORICAL CANVASSES BY WACLAW BROZIK, NOTED CZECH PAINTER.

patron were allowed to display their products of high and industrial art to rich customers and connoisseurs.

Now, empty and showing the intricate groining of the ceiling to the receptive mind, it served only as the entrance to the comparatively small room of the old Diet. The latter, dating from the same period, is constructed in the same style and is adorned with busts of its originator, King Wladislaw, above the throne, and of the architect Benes z. Loun, over the entrance.

Passing from this southern part of the castle, the beginnings of which are connected with the mythical period of Bohemia, we crossed the court along

the magnificent cathedral of St. Vitus, founded in 1344, remarked the statue of St. George, a masterpiece dating also from the fourteenth century, and were introduced to the north side of the castle, to the rooms in which Rudolf II (1575-1612) kept the principal part of his artistic treasures—of which almost nothing remains in Prague. These treasures had a world-wide renown, and as they are also mentioned in an article in *ART AND ARCHAEOLOGY* (May, 1921), it may be interesting to know something of their value and their tragic end.

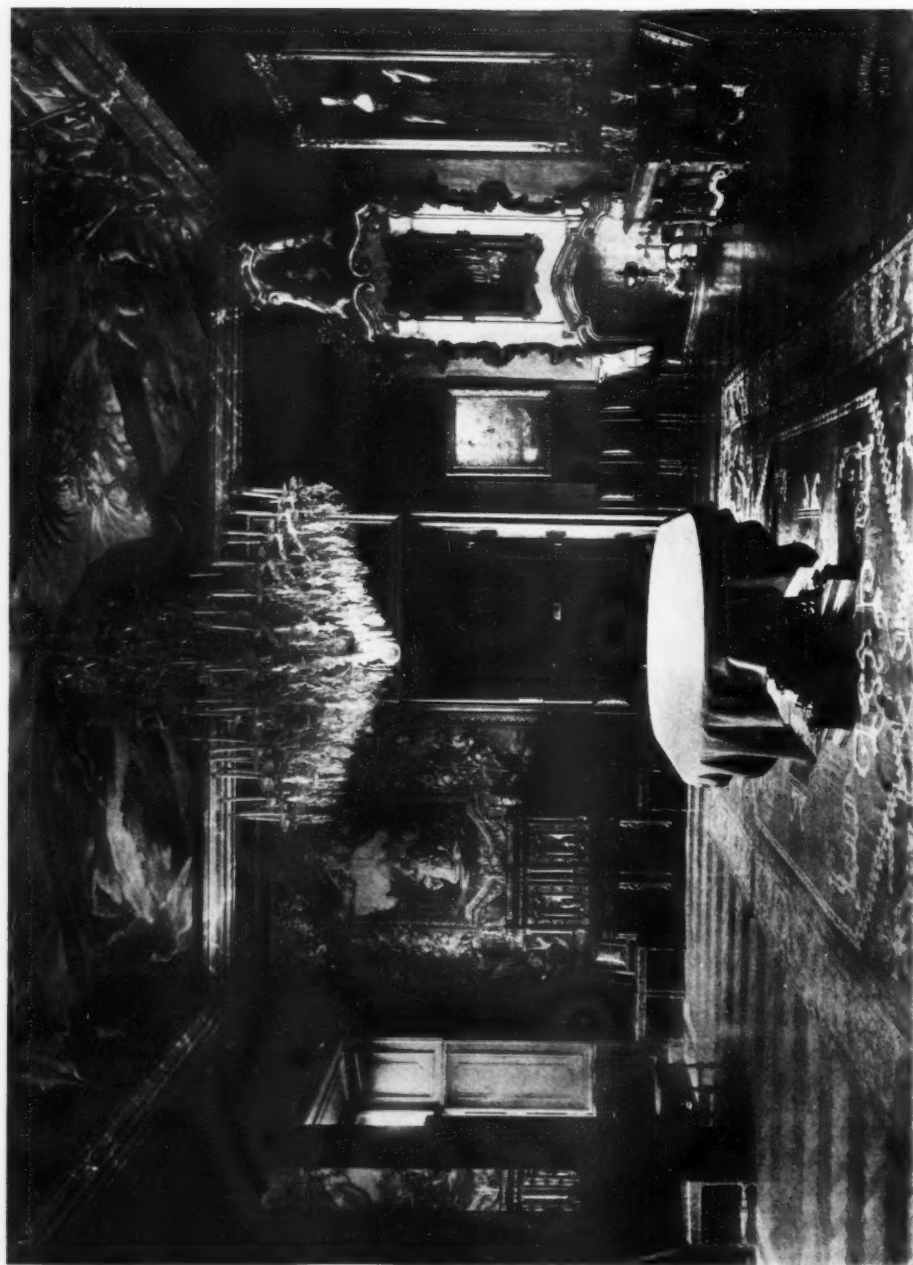
The foundation of the picture gallery and the collection of jewels was laid by emperor Maximilian II, whose



CASTLE AND ADJOINING GARDENS OF PRINCE FÜRSTENBERG.

treasures in Vienna were great enough to require the services of the renowned Italian antiquarian Jacopo di Strada as their keeper. The pictures and artistic objects bought already by Charles V and Ferdinand I filled nine rooms and the jewel chamber in the Austin corridor of the old castle in Vienna. When Rudolf II in 1576 ascended the throne and selected Prague as his residence, most of the imperial art collections were transported to this city, and Strada, their first director in the castle of Hradcany, was instructed to enlarge them by the acquisition of other collections or single works. Agents sent to various countries were so successful that during a period of ten years seven great rooms in the northern part of the castle were as-

signed to them. When Rudolf II died, an official inventory was taken and the collection valued at seventeen millions of florins, whereas the French archaeologist Boulanger estimated at this sum only the jewels and the golden and silver wares. This valuation appears trustworthy when we recall that Rudolf II paid enormous sums for many individual pieces, amounting to twenty and even thirty thousand ducats for such specimens as the statue of Ilioneus by Skopas, Dürer's picture of the "Festivity of the Rosary," the "Apotheosis of Augustus," etc. Moreover the cost was increased by the salaries of the numerous agents and collectors, and the very expensive method of transportation. The picture of St. Bartholomew, for example,



DINING ROOM IN KONOPISTE CASTLE

## ART AND ARCHAEOLOGY

was bought in Venice at a very high price and then walked all the way to Prague by four stout men who carried it on their shoulders to secure its safe arrival.

The collections were also augmented by numerous donations of antiques, of pictures from Germany, Italy, the Netherlands and Spain, of specialties from the Orient, from Africa and America, so that the Hradcany castle became a depository of treasures surpassing any other in the world. When seeing now these great, empty halls, and imagining them full of the choicest works of art, we can only find it deplorable that they were not open to the public to be used as an eminent means of study and inspiration. They were visited and inspected only by the solitary monarch, who spent in them whole days in his melancholy distrust of men.

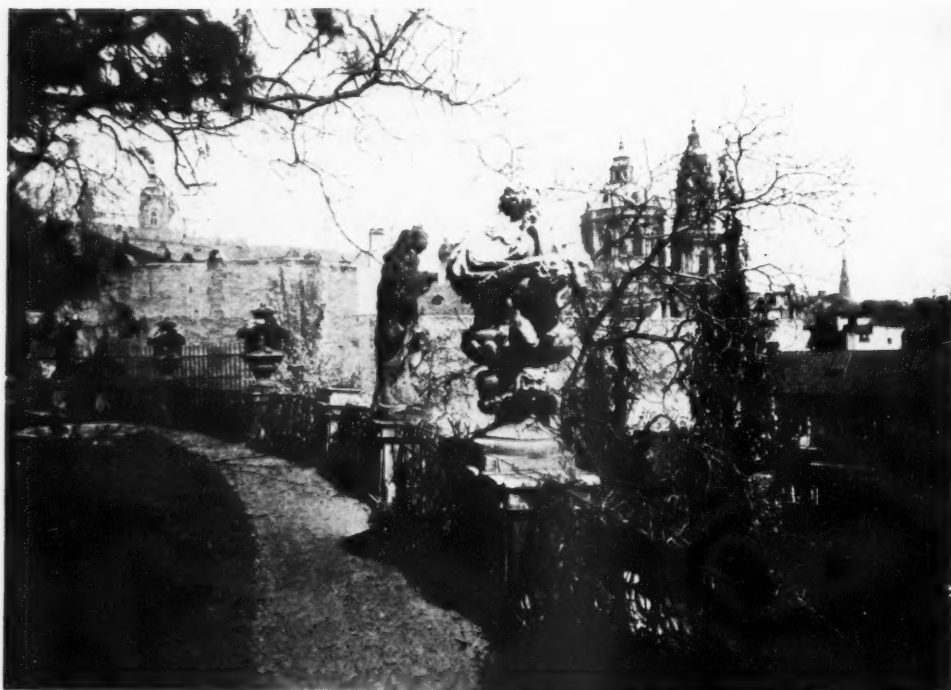
After the death of Jacopo Strada (1580), his son Octavio became director of the collections. Besides his activity in augmenting the art treasures he made the numismatic section the best organized in Europe. Under his direction this museum of Arts and Industry obtained its highest development. So large did it become that it was necessary in 1609 to divide the responsibility. Strada retained control of the pictures and other works of art, while Dionysio Miseroni, a renowned engraver and polisher of precious stones, was made curator of the jewels.

When Octavio Strada seven years later left his post, the growth of the collection was stopped, partly on account of the mental disposition of the Emperor and partly in consequence of financial difficulties. After Rudolf's death in 1612 the glory of the imperial treasure of Hradcany vanished completely. Rudolf's brother and suc-

cessor Mathias moved his residence to Vienna and the Thirty Years' War dispersed the collection, scattering it all over Europe.

In the first years of the opposition of the Bohemian nobility to the Hapsburgs, a great many of the golden and silver works were sold to merchants of Nürnberg to pay the soldiers, and when Frederick V, the palatine elector, was defeated in the battle of the White Hill, November 8, 1620, Maximilian, Duke of Bavaria, removed a considerable part of the art collections to Bavaria as an indemnity for the military expenses incurred in assisting Ferdinand II. The Bohemians estimated their loss at six tons of gold, besides many objects of art. The great museums of Munich now possess much of the spoil from Prague.

Ferdinand II endeavored to fill up the gaps caused by the Bohemian nobility and the Duke of Bavaria by sending other costly pictures to Prague from Vienna and Grus in Styria, but in 1631 another calamity met Rudolf's collections. George, elector of Saxony, made a good use of his victorious invasion in Bohemia and carried fifty carloads and several shiploads of the best pictures and statues from the Hradcany to Dresden where they now are the principal ornaments of the *Grünes Gewölbe*, or Green Chamber. But for Waldstein's intercession the entire collection would have been carried away at this time. Only the foresight of the curator, Charles König, and his assistant Dionys Miseroni, saved some of the best pictures and other works of art, which he either sent to Vienna or hid in private houses. A great many of these pictures were works by Italian masters, taken to Vienna by the Austrian General Colalto from the famous picture gallery of the Dukes



GARDEN, WITH THE OLDEST STATUES AND STONES IN PRAGUE. IN THE DISTANCE, RIGHT, ST. NICHOLAS CHURCH, BUILT IN THE 18TH CENTURY. LEFT, HRADCANY, THE SEAT OF PRESIDENT MASARYK AND GOVERNMENT.

of Mantua. The catalogue of 1640 enumerates 760 paintings by the foremost masters, many sculptures, antique and modern figures in bronze, thousands of medals and coins, carved ivory and corals, more than 900 valuable vessels of rare stones, crystal and china, chests of jewels, hundreds of mathematical and astronomical instruments and clocks, many precious manuscripts with miniatures, incunabula, splendid armor of all sorts, hunting apparel, musical instruments, looking-glasses, gold and silver ware, inlaid furniture, cabinet ornaments, etc.

This colossal treasure became the spoil of the Swedes who took the Hradcany and the Mala Lerana (the part of Prague situated on the left bank

of the river Illava) by surprise through treachery on the 26th of July, 1648. An inventory of the spoil sent to Queen Christina is dated August 31st, and valued it at seven million thalers. General Königsmark declared that the sum of money looted from Prague was greater than all the German Empire had spent for the support of the Swedish army.

But the plunder did not all remain in Sweden. Queen Christina, having embraced the Catholic faith, moved to Rome and died there in 1680, leaving her library and collections to Cardinal Arzolini. The library later on was bought by Pope Alexander VIII. One of the books, however, is after many vicissitudes, still the pride of the Uni-



## ART AND ARCHAEOLOGY

versity library in Upsala—the unique IVth century *Codex Argentines*, written in silver letters on purple parchment, in which part of the Bible is rendered in the Gothic language by Ulfilas.

The long story repeats itself again and again monotonously. Maria Theresa's accession to the throne in 1740 was clouded with political and financial difficulties. Every means of getting money was tried, and therefore even pictures from the Hradcany castle were sold. In 1743 four Veroneses, which now ornament the public galleries in Dresden, fetched 4000 thalers, and six years later sixty-nine other pictures were sold to the Saxon court for 50,000 thalers. But the greatest damage was done to these collections in 1757 when Frederick II of Prussia besieged Prague, and selecting the

castle and the Cathedral as special targets for his artillery, bombarded both with devastating effect. The art treasures were hurried into underground cellars and so carelessly heaped up that many of them were broken and damaged. The statue of Ilioneus, for example, changed into a torso without head and arms.

The end of the war brought no new life to the galleries. The pictures were in course of time transported to Vienna to form part of the new gallery of the Belvedere; some of the statues were taken from cellars and placed in better rooms, but the majority was left in the cellars to rot and to be covered with increasing layers of dust.

The end of the collection approached now with rapidity. The military authorities proposed to Joseph II the



CHURCH OF MARIA PRED TYNEM. OLD TOWN SQUARE, PRAGUE, WITH JOHN HUS MONUMENT (MODERN).



LIBRARY IN KONOPISTE CASTLE (WITH FAMOUS ROSE GARDENS) WHERE ARCHDUKE FERDINAND D'ESTE AND THE DUCHESS RESIDED BEFORE THEY WENT TO SARAJEVO IN AUSTRIAN SERBIA, WHERE BOTH WERE ASSASSINATED. THIS MURDER WAS THE TRAGEDY WHICH CULMINATED IN THE WORLD WAR.

## ART AND ARCHAEOLOGY

conversion of the royal castle into artillery barracks and reported to the authorities in Vienna that "there are heaps of broken things, potsherds and other rubbish [in the cellars] which ought to be instantly removed." But in Vienna were better reminiscences of the art collections, and a commission, representative of the higher schools and art connoisseurs, was sent to Prague in 1782 to revise the remnants and take an inventory. What was thought to be of special value was to be sent to Vienna and the remnant sold at auction.

The official members, already fully occupied with their departmental work, entrusted with the necessary proceedings one of the connoisseurs, who turned out to be the evil spirit of the last treasures of Rudolf II. Through his influence, and in consequence of his assertion, that these remnants are really worthless rubbish, an inventory was sent to Vienna which was little more than a copy of the inventory of 1763. His honesty and judgment as they appear in this astonishing document are worth noting. The greater part of the paintings and statues have the annotation "ruined" or "quite ruined," and the valuation runs in this style: "Durer's head of an old man: 7 Kreuzers; portrait of Archduke Albert of Austria: 7 kr.; painting by Breughel, 7 kr.; a large altarpiece, Madonna with the Apostles, 4 florins; an angel announcing the nativity to shepherds, by Bastano, 20 kr.; portrait of a Roman emperor by Titian, 1 flr.; Madonna, by the same 2 fl.; Hell, by Breughel, 20 kr.; picture of a woman, by Holbein, 45 kr.; portrait of Archduke Leopold, 20 kr."

Among the statues we find: "Adam and Eve, carved in wood, 30 kr.; Cupido in white marble, 20 kr.; male figure, alabaster, broken, no value;

another male figure, alabaster, 20 kr.; man and four children, 1 fl.; Samson overpowering a lion, alabaster, 3 fl.; Cupido on a lion's skin, white marble, 3 fl.; bust of Rudolf II and bust of the Elector of Bavaria, both of white marble, 12 fl.; a table of jasper on a wooden stand, 14 fl.; two urns, 6 kr.; seven pagan urns, 10 kr."

And under item 65: "male figure kneeling, of white marble, life size, without head and arms, 30 kreuzers." This is the immortal Ilioneus by Skopas, bought by Rudolf II in Rome for 34,000 ducats, now exhibited in a special room of the Glyptothek in Munich! In the same manner were valued inlaid furniture, models of villas, bridges, a globe; objects of natural history; skeletons, tortoises, arrows, urns, vases; signets of Rudolf II and Ferdinand II were declared valueless.

Thousands of other minor and damaged objects were not taken into the inventory; seals of diplomas and patents were torn away and the documents prepared to be sold as waste paper or parchment; antique medals and cameos heaped together to be sold by weight. What was declared as "rubbish" was brought to a shed and revised, but hardly more was saved for the Vienna collections than the renowned "Apotheosis of Augustus."

The auction was held on the 12th of May, 1782. The day before all the things considered worthless were carried to the so called "Powder-bridge"—a dam constructed as a communication between the castle and the opposite ridge of the "Stag-ditch"—and thrown into the ditch, forming mounds, in which boys rummaged for more than half a century, finding pockets full of minerals, old coins and the like. As lately as the fifties of the last century a search there was rewarded by an iron

## ART AND ARCHAEOLOGY

signet-ring with an escutcheon bearing the head of a Roman emperor.

We have no minutes of this auction, and know only that two members of the commission bought such objects as were agreeable to them, while the man who acted as manager secured the greater part, leaving only a small share to other bidders. Two Jews made fortunes by selling the original "scrap iron" of armor which was knocked down to them, and which, when restored, was found to be splendid harness inlaid with gold and precious stones! The net results of the auction were a very modest sum delivered to the imperial Exchequer, and an art museum formed by the manager of the proceedings, which later on was sold to Baron Dittrich of Styria.

So tragically ended, on May 15th, 1782, the unrivalled collections of Rudolf II, after two centuries of almost unending vicissitudes. Two of the most precious works, however, seem to have been temporarily kept in the great halls on the north side of the royal castle.

The first is Dürer's "Festivity of the Rosary", which in 1784 was missed by the government in Vienna. The Governor of Bohemia was ordered to search for and to send it to Vienna. The report that the picture had been found, was sent to Vienna two weeks later—but without the picture. In some un-

known way this great canvas came into the hands of Milon Grün, abbot of the Premonstratensian monastery in Prague.

Better known is the history of the other work, Skopas' Ilioneus. On the last day of the auction, the torso, of pure white Parian marble, was presented to the public as "a corner stone." "Thirty kreuzers! Who bids more?" Nobody was willing to encumber himself with a boulder, and so Ilioneus was threatened with being thrown into the "Stag's-ditch" as rubbish, when one of the most daring junk-dealers enticed by his companions exclaimed "Thirty-one"! The hammer fell and the man became the possessor of a statue which he immediately resold for 4 florins to a sculptor who had no idea of the value of his purchase. The same summer the torso was bought for one ducat and transported to a collection in Vienna, where, years later, Crown-Prince Ludwig of Bavaria—a zealous collector of antiquities and artistic rarities—recognized its value, and immediately ended its wanderings by paying 6000 ducats for it. A year afterward Ludwig founded [this was in 1816] the splendid Glyptothek in Munich and there Ilioneus, with the other statues of Niobe's group, was installed in a special room to be admired by artists, students and visitors from all parts of the world.



## NOTES AND COMMENTS

Athletics held such a prominent place in Greek daily life that the handsome brochure recently issued by the Metropolitan Museum of Art has unusual interest in this sporting age. In 31 copiously illustrated pages the most vivid pictures are given from bronzes and marbles, coins and gems, vases and other objects in the Museum and in foreign collections, of the athletic lives of the Greeks. The first, and shorter, section is devoted to the Palaestra and Gymnasium, the second to the various struggles of the Pentathlon. The brochure is a valuable document and throws much pictorial light upon the sports of long ago.

*Beaux-Arts* announces that construction works recently undertaken at Bizerta brought to light numerous Roman remains, including tombstones, sarcophagi, etc. At Luxeuil many sarcophagi dating back to Merovingian and Carolingian times have been uncovered. Anterior excavations had disclosed the Place Saint-Martin to lie above the ancient cemetery of Luxovium. Christian tombs were found superposed above others of the Gallo-Roman period. The same number of the magazine announces that at Fréjus, in the uncovering of an ancient villa on the property of a private citizen, a well-preserved bronze statue of the Egyptian god Amon had been recovered.

The sixth summer term of the American School of Prehistoric Research will open in London on June 25 next. During the summer work will be carried on in France, Spain, Switzerland and Belgium, including experience in digging at sites in these various countries. Dr. George Grant MacCurdy is head of the School. Inquiries should be addressed to Dr. Ales Hrdlicka, U. S. National Museum, Washington, D. C.

M. Reinach has recently presented to the French Academy two hitherto unpublished statues of Aphrodite, both of which, it is believed, belong to the School of Praxiteles. The first is an absolutely intact marble of the kneeling Aphrodite who holds in her hands the mass of her hair. The figure was unearthed at Rhodes last June. The second is a bronze, 50 centimetres in height, showing the goddess fastening a collar about her neck. Known only by a painting of 1882, and long kept in Russia, the figure finally reached Paris by way of

Vienna. It was found, in all likelihood, toward the end of the eighteenth century, in a Greco-Roman villa of Campania.

The Louvre reports from Paris that during the past summer it acquired a little gilded bronze group which, notwithstanding its small dimensions, "constitutes for the Far Eastern collection a precious enrichment." The group consists of two Buddhas seated side by side upon a low throne, engaged in a mystic conversation. Each has the right hand raised in the ritual attitude of "fearlessness," and the left lowered. Both figures stand boldly forth from their great aureoles or halos, whose borders are ornamented with flames. One of the figures represents Çakyamuni, the present Buddha, and the other an older conception: that of Prabhataratna.

Germany has recently turned the former royal château at Berlin, on the Prinz-Albrechtstrasse, into a Museum of Decorative Arts. Many of the former royal treasures are understood to have been installed there already, and the new purpose of the edifice is considered a happy solution of the difficult question of what to do with it.

Professor Nicholas Roerich, on his recent painting trip in Thibet, completed a large number of canvases on Thibetan subjects, many of which are now in New York on exhibition, while many others are to have permanent places in Museums in India and Thibet. ART AND ARCHAEOLOGY will present an authoritative article on Thibetan Painting in the course of the next few months.

The demolition of the wall in Rome which follows the general course of the via Mazzarino has disclosed, at the angle of the via Panisperna, important remains of ancient Rome, some of which date back to the epoch of the Republic, while others certainly go back to the Empire. The details are not given.

The John Herron Art Institute of Indianapolis during March will have three galleries devoted to the work of Indiana artists. Over fifteen hundred entry blanks are sent to the various artists in the state of Indiana. The work is adjudicated by five artist jurors elected by vote by Indiana artists. The work shown



THE STROGANOFF IVORY, AN XIth CENTURY BYZANTINE WORK WHICH MAY HAVE BEEN THE CENTRAL PANEL OF A TRIPTYCH. NOW OWNED BY AND ON EXHIBITION IN THE CLEVELAND MUSEUM OF ART.



## ART AND ARCHAEOLOGY

will have been done within the past year and will include pictorial and graphic arts, as well as handicraft. Recent accessions at the Institute include ten lithographs by George Bellows, among them the famous "Stag at Sharkey's."

On February 15 the Anderson Galleries sold to Dr. A. S. W. Rosenbach the Melk copy—for three centuries owned by the Benedictine Monastery at Melk, Austria—of the Gutenberg Bible for \$106,000. The highest previous price was slightly less than \$60,000, which was paid in 1923 by Carl Pforzheimer of New York for the Mazarin copy. The Gutenberg Bible was the first book to be printed from movable type, and so established the practicalness of printing. It was issued by Gutenberg between 1450 and 1455, in a two-volume edition, measuring 15 x 10½ inches. The Melk copy is bound in brown calf which probably dates from about 1700, and is now slightly worn. Gutenberg issued about 300 copies. Of these 45 are known, but more than twenty are imperfect. Only four complete copies exist. The first example to reach America was purchased in 1847 by James Lenox for what was then called "the mad price" of five hundred pounds. The *New York Times* reports Dr. Seymour Ricci as writing of this remarkable book: "The quiet dignity of those 1200 and odd pages of dark and shapely type, the deep black of the ink, the broadness of the margins, the glossy crispness of the paper may have been equalled, but they have not been surpassed, and in its very cradle the printer's art, thanks to the Gutenberg Bible, shines forth indeed as an art quite as much and more than as a craft."

Press dispatches from both New York and Cairo, Egypt, indicate that Mr. John D. Rockefeller, Jr., is probably about to present a fund of ten million dollars to the Egyptian Government for archaeological and museum purposes. The present Museum at Ghizeh is far too small and crowded to be satisfactory. The continuance of research and the finding of new and important objects every year, makes it necessary that additional quarters be provided. Negotiations are understood to have been going on for a long time looking toward the establishment of such a fund. Mr. Rockefeller has issued through representatives a diplomatic denial, but ART AND ARCHAEOLOGY is credibly informed from other sources that the project will probably go through, and the Egyptian authorities agree to accept American control and administration of the fund. The result will be a great new museum and archaeological institute in Cairo, where the Egyptians will have an opportunity not now possible for the study of their own antiquities. Prof. James H. Breasted, of the University of Chicago, who represents Mr. Rockefeller in Egypt, says the proffering of this royal gift to King Fuad came because Mr. Rockefeller had been moved by the fact that the whole world, "especially the New World of the West, owes Egypt a cultural debt the magnitude of which has been increasingly revealed by the extraordinary archaeological and scientific investigations of recent years."

### THE LONDON OFFICES OF ART AND ARCHAEOLOGY

Subscribers and friends of ART AND ARCHAEOLOGY are reminded that this Magazine has most excellent quarters in London. At this time of year, when trips abroad are being planned and people are laying out not

only their itineraries but their time, it is important to know where and how certain things may be done to best advantage.

The London office is in Dorland House, 14 Regent street, Southwest 1. The offices of the United States Lines of steamships are on the ground floor, looking out upon Piccadilly Circus. Above are the offices of Messrs. Dorland, where a number of American and foreign periodicals and newspapers are housed, ART AND ARCHAEOLOGY among them. A clubroom is there, spacious and restful. All the American and British newspapers and magazines are on file, deep, restful chairs invite to relaxation, and ample provision is made for the comfort of smokers and non-smokers alike.

One of the features of these offices will be found in the facilities afforded the traveler who wishes information. Every sort of service and help imaginable is there upon demand: where to go, what to see, where to hire a car, what you should pay, where to dine, the "shows" worth seeing—and, of course, the best seats at the best theatres—the stores to use, and so on. You can have all the help you desire in arranging a trip about the British Isles or one on the Continent. Your steamship reservations, baggage shipments, travel arrangements of every sort, may all be left in competent hands with the assurance that the arrangements will be better and more cheaply made for you than you could make them yourself. And beside these mainly mechanical things, your mail can be received and intelligently forwarded, you can always secure a competent stenographer to take dictation, and, best of all, you will find permeating the entire office a spirit of cheerful cooperation and good fellowship.

Make ART AND ARCHAEOLOGY's office in London your headquarters and call upon it for every service you require. That is what it is there for. It is *your* office. Use it freely.

The catalogue of the 121st Annual Exhibition of the Pennsylvania Academy of Fine Arts, which will close March 21, is a handsome and lavishly prepared booklet of about a hundred pages, illustrated with handsome reproductions of many of the exhibits. Among the paintings on view are a number which were included in the Centennial of the Academy, among them the Ipsen portrait of Blashfield, the "Madonna of the Harbor," by Hawthorne, Dewing's "Duet," and others. The bronzes include a very striking head of the artist Leon Kroll, by Edmond T. Quinn, and the famous and—to all lovers of dogs—mightily intriguing life-size figure of Balto, the noted husky, by Frederick G. R. Roth. The dog stands eagerly forward, his harness hanging loose, a most engaging and friendly expression of intelligent interest upon his handsome, rugged features.

Something of the sporting chance and romance of archaeology enters into the work now being carried on in California by J. P. Harrington, ethnologist of the Smithsonian Institution. Mr. Harrington has just reported from the field that he has made an expedition into Lost Valley with a very old Indian, Francisco Laus, as his guide. Another guide was the centenarian Angel Cuipe, who, notwithstanding his 104 years, accompanied the explorer on a very productive trip down the Cañada de las Uvas. Mr. Harrington adds: "Many of the archaeological sites we visited apparently had not been touched since Indian times, and we found without difficulty the old hut circles, either marked by rings of rock which were formed by Indians clearing the surface

## ART AND ARCHAEOLOGY

for the circular hut, or by rings of raised earth which mark the former walls.

"The largest village which we discovered was that known to the Mission Indians as Milyahu. This differed from the other sites in being located on a detached rocky hill, which has the appearance of a great towering citadel when seen from the arroyo. The little Indian wigwams, varying in diameter from 14 to 20 feet, nestle all over the summit of this hill, and the circles are as fresh as if the place had been abandoned yesterday."

On another expedition, this time into Palm Cañon, Mr. Harrington and his guide, Juanito Razon, more than an hundred years old according to local tradition, visited magic springs, painted rocks, caves, sacred stones and water holes. Mr. Harrington feels that he has been just in time to rescue all this material "from the brink of the grave. It is therefore a work of the greatest importance to record this information," since, aside from these very aged Indians, no one else knows the facts.

### THE ETRUSCAN ENIGMA AGAIN.

An interesting controversy is raging in Italy over the mooted question of interpretations of Etruscan inscriptions. The *Corriere della Sera* of Milan, in its issue of January 21, devotes more than a column to the latest phases of the enigma. The paper says in part: "The architect Signor Cavallazzi has read more than 110 inscriptions of an average of six words each; also sixty or so single words. Counting only 500 other words which apparently are combined forms of two terms each, we have another thousand. The readings are thus not based upon mere coincidence but upon thousands of cases in which the words are clear, sensible, and assume their proper syntactical positions in precise grammatical structure. Bearing upon the argument, the newspaper *Il Resto del Carlino* publishes a declaration made to its editor by Prof. Pericle Ducati, Professor of Archaeology and Director of the Civic Museum of Bologna, in which he accuses Signor Cavallazzi of having translated the celebrated inscription upon the golden buckle of Preneste—now in the Royal Prehistoric Museum of Rome—*Manios med phephaked Numasioi*, as if it were Etruscan, whereas it is perfectly well understood by the scholars of the Liceo that this inscription is one of the most conspicuous examples of archaic Latin and signifies nothing but *Manius me fecit Numerio* (Manius made me for Numerio). Because of Prof. Ducati's authority, we have interviewed Signor Cavallazzi regarding this inscription. He replied calling attention to the analysis made in his memorial, and adding that this so-called 'archaic Latin' is a language hitherto distinctly indeterminate and probably arbitrary. This analysis in part follows: *manios*: *med*: *vhe*: *vhaked*: *numasioi*. *Mavios*—transcribed into Greek characters as are the other words—is the genitive singular of the proper name *μavios*, derived from *μavw* = the Doric form whence the old familiar classic *μavης*, with which the Iliad begins. Hence *μavios* = of wrath, angrily.

"*μεδ* is the root of the adjective *μεδων* in the feminine accusative singular, meaning lord, master, padrone."

The complete analysis is too long to give here, but the foregoing specimens of the transcriptions and definitions suffice to indicate Mr. Cavallazzi's method. To quote the *Corriere* again: "*L'Italia*, of Milan, making a digest of our article, manifests many doubts of the Cavallazzi method, and observes that it presents not a

single element worthy of serious scientific consideration. It also cites Dionysius of Halicarnassus, who declared that the Etruscan tongue had nothing in common with that spoken by any other people. One word more. An editor of the *Giornale d'Italia* scoffs at Cavallazzi and cites the various studies made in the past by recognized authorities, concluding: 'Our own Trombetti, more prudent, limits himself to concluding that the Etruscan speech is allied to the Indoeuropean and to the Caucasian more than to any other group, while Nogara, a disciple of Lattes, inclines to the admission that it is possible the Etruscan contains many elements akin to the Latin.'" [For an authoritative resumé of the general subject, see *Encyclopaedia Britannica*, Vol. IX, pp. 860-862.]

### SERIALIZING A DICTIONARY

The necessity—or, at least, the convenience—of an archaeological glossary of reasonable completeness, has been brought to the attention of ART AND ARCHAEOLOGY. Many friends, unable at the moment of reading an article to refer to a dictionary or other authority to make clear a given phrase or word, have urged the advisability of publishing from time to time a series of terse and simple definitions, not only of the terms used in current articles in this magazine, but of as large a number as possible of words belonging to the broad general fields of art and archaeology.

After careful consideration, it has been decided to undertake such an experiment, in the belief that a service of no small magnitude will be rendered to teachers, students and others interested. The segregation of archaeological terms from the vast bulk of the dictionaries, and the defining of such words in brief and simple form, will place desirable knowledge in compact form at the disposal of everyone desirous of quick and easy reference-matter, in a field whose growing importance and public interest is daily attracting larger numbers of adherents and friends. A Glossary column will, therefore, soon be a regular feature of ART AND ARCHAEOLOGY. In addition to the words contained in each month's articles, as many other terms as possible will be included. Such geographical and other proper names as may be included will appear in their alphabetical order, not separately. Little by little, as space and opportunity permit, the Glossary column will build up a body of scientifically accurate, concise, clear and simple definitions which it is hoped in the future will be sufficiently comprehensive of the field to permit of separate publication as a pioneer Archaeological Dictionary.

Work on the first instalment of the Glossary is now well under way, and it is probable that the column will make its first appearance in the issue of either April or May. That errors are likely and omissions or unfortunate definitions almost certain to be made, is accepted in advance and allowed for. Readers are asked to judge the value of the work on the basis of its general helpfulness. The standards of spelling, definition, accent, and other lexicographical details will be those so successfully employed by the Standard Dictionary, and any friends who desire to submit terms or definitions are requested to bear this in mind. Contributions will be welcomed, but cannot be acknowledged, and will not be returned to the sender, whether used or not. Acknowledgment will take the form of publication in the Glossary. Non-publication will mean either previous publication or non-suitability.

## BOOK CRITIQUES

*Sechszehnter Jahresbericht der Schweiz. Gesellschaft für Urgeschichte (Société Suisse de Préhistoire) 1924. Edited by E. Tatarinoff. Aarau, 1925.*

Ever since the time of Ferdinand Keller, more than seventy-five years ago, the Swiss have been among the vanguard of prehistorians. The last annual report of the Swiss Society of Prehistory is a large octavo of 155 pages and 16 plates. Of the 155 pages, 107 are devoted to Swiss progress during 1924 in the fields of prehistory and early history (Roman and early Middle Ages), including reviews of general works from outside which touch upon Swiss prehistory.

The oldest known occupation of what is now Swiss territory dates back to the last interglacial epoch. During the maximum extension of the last glacial epoch (Würm), the country was not habitable, but as the ice retreated the Magdalenians (the greatest of the cave artists) followed and finally planted their camps as near the center of present glaciation as Moosbühl, a few miles from Bern. Later there came in their turn the Azilians, the Neolithic, Bronze and Iron Age races, and finally the Romans and Alemanni.

Switzerland is a small country, and a reunion of the workers in the prehistoric and early historic field is an easy matter. The reunion takes place annually and accounts in a large measure for the extent and excellent quality of Swiss accomplishment in prehistory.

GEORGE GRANT MACCURDY.

*The Aegean Civilization, by Gustave Glotz. Pp. xvi+422, 87 illustrations, 3 maps, 4 plates. London, Kegan Paul; New York, Alfred A. Knopf, 1925. \$5.*

The feeling of admiration which this scholarly work arouses in the mind of the reader is not a little enhanced through the intelligence given in the Foreword that the task of writing the book had originally been assigned by the editors of the series to another, and presumably a better qualified, scholar. For, as the great majority of readers will undoubtedly feel, it is difficult to see wherein the work could be materially improved; it surpasses, indeed, the usual high standard of French scholarship.

*The Aegean Civilization* belongs to the increasingly famous series, *The History of*

*Civilization*, which is being produced under the supervision of Mr. C. K. Ogden, of England, with the assistance of the American consulting editor, Dr. H. E. Barnes; in its original French form, the volume was a member of the *Évolution de l'Humanité* series, which is being incorporated, in translation, in *The History of Civilization*. The book was begun by M. Adolphe Reinach, but after his untimely death in battle, in 1914, his mantle fell upon Gustave Glotz, Professor of Greek History at the University of Paris, who had spent, as he tells us, "nearly twenty years of meditation" and study in the field of Aegean research.

Not only does Professor Glotz display a scholarship of remarkable ripeness, accuracy, and acumen, but he is likewise a thoroughly genial, sympathetic, subtle, and sometimes brilliant writer. His enthusiasm at times leads him to indulge in a mild revel in the perfume of his national fleur-de-lys, which appears so often in Cretan frescoes. The epigrammatic nature of his style is well shown in such a passage as this: "The submission of Crete to the Achaeans was the conquest of Greece by Rome—*capta ferum victorem cepit*; the advent of the Dorians was the barbarian invasion, the Middle Ages, to be followed by the Renaissance."

The book is apparently the first, in any language, to deal comprehensively with the entire subject of Achaean life and activities. It is divided into four sections: *Material Life, Social Life, Religious Life, Artistic and Intellectual Life*. These divisions are preceded by a lengthy introduction, and are followed by a chapter on survivals of Aegean civilization, additions and corrections, a bibliography, and index. It is distressing to read, in the chapter of additions, the disquieting news that the author has well-nigh decided to condemn as spurious the charming little ivory statuette of the Cretan Serpent Goddess in the Museum of Fine Arts at Boston. He has long been suspicious of its genuineness, and recently has received melancholy information regarding the presence of a factory for forgeries in Crete itself.

M. Glotz has been wise in using his footnotes for purposes of reference only, and has resolutely refrained from introducing the lengthy and usually irrelevant harangues which disfigure the lower halves of the pages of so many modern works. The illustrations,

## ART AND ARCHAEOLOGY

while fair, are by no means elaborate, and it is well to have some more sumptuous work within easy reach of the hand.

A. D. FRASER.

*Twelve English Pre-Raphaelite Drawings, Reproduced from the Originals in the City of Birmingham Museum and Art Gallery. Selected and with a Foreword by Sir Whitworth Wallis, F. S. A. Methuen and Company, Ltd., London, Publishers. Price 10 shillings net.*

Of the twelve plates included in this portfolio, by far the loveliest is No. VIII, *The Loving Cup*, a pencil drawing made by Dante Gabriel Rossetti as a study for a picture of this title painted in 1867 for Mr. Leyland—the same Mr. Leyland for whom Whistler decorated the Peacock Room. The subject is a beautiful young woman, essentially of the Pre-Raphaelite type, but represented without the exaggeration of elongated throat and very full lips, which was common. In 1868, it is said, Rossetti painted three water color replicas from the drawing.

Entirely different, yet admirably illustrating another phase of this artist's development, is Plate No. VII, a pen-and-ink drawing of Dante in his cell, receiving visitors on the morning of June 9, 1291, the first anniversary of the death of Beatrice. How stilted and awkward it seems today. How forced, sentimental and self-conscious are, in fact, the majority of the drawings here reproduced. How much greater was these men's ambition than their ability; how essentially they belonged to the Victorian age.

Of the entire series of twelve, the only one of these drawings that shows any kinship to modernity, any spontaneity and virility, is No. V, an India ink wash-drawing of a waiter at the Hogarth Club, the work of W. Holman Hunt. It is a frankly vivid characterization.

There is something essentially pathetic about the study of *The Head of Ophelia* (Plate II), by Sir John Everett Millais, not simply because it is Ophelia, but as recalling the story told by the painter's biographers, that in order to be true to nature the model, Miss Siddal in this instance, was posed in the bathtub and nearly met her death as the result of lying in icy cold water.

How terribly serious they all were, the members of this Pre-Raphaelite Brotherhood, even these drawings give indication. And yet were not they treading the same paths as some of our contemporary Modernists? Their desire was to find new paths, to retrieve art from convention, to bring back the simplicity and the

glory of the Primitives who were untrammelled by tradition, whose visions were unclouded by the past.

In his brief Foreword accompanying these plates, Sir Whitworth Wallis tells of the richness of the Birmingham (England) Art Gallery in paintings and drawings by members of the Pre-Raphaelite Brotherhood, and proudly boasts that the collection has been entirely built up by private gift. A brief description of each of the plates follows.

LEILA MECHLIN.

*Romanesque Architecture in Italy, by Corrado Ricci. Pp. xxviii, 260. 350 illustrations. Brentano's, Inc., New York, 1925. Quarto, \$10.*

Definitions of anything presuppose some convention of agreement or general acceptance of terms on the part of the public. This has been no less true in architecture than in other sciences. But, as architectural studies on the part of even the technician have been perhaps less generally exact in terminology than is the case with the more abstrusely mathematical forms of engineering, architects themselves have failed to show perfect harmony upon the conditions of classification. It is a matter for congratulation, therefore, that Senator Ricci should have turned the power of his profound scholarship and erudition upon Italian architecture. The result, for all who care about exact definition, is altogether happy.

Senator Ricci begins by sweeping away with a sharp pen the existing misunderstandings of Italian Romanesque, limits that rich and glorious field by excluding rigidly elements really foreign to it, explains tersely the reasons for so doing, and plunges into description and definition as clear as it is necessary and brilliantly accomplished. In a bare twenty-eight pages of strongly written text, he lays out the whole field vividly, and follows with more than three hundred magnificent illustrations which give student and architect alike a veritable compendium of both mass and detail. No traveler who honestly desires to understand the fundamentals of modern Italian architecture—that is, modern as compared with anything antedating the ninth century—can possibly do better than to study both text and pictures with care. They convey a new sense of the values of the Romanesque and its reasons for existence. At the same time they furnish sound criteria for individual appreciation and judgment when faced with the actual structures.



## ART AND ARCHAEOLOGY

*Helen. A novel, by Edward Lucas White. George H. Doran Co., New York, 1925.*

This is a story formed by welding various legends connected with the name of Helen of Troy into a continuous narrative. It begins with her capture while she was a mere child by the friends Theseus and Peirithoos, and ends with the fall of Troy. Her recovery by Castor and Pollux, the successful courtship of Menelaus, the abduction by Paris, the death of Achilles and the building of the wooden horse and its successful introduction into the ill-fated city, are all described according to the author's conception.

The tale is interesting, though one feels that more might have been made of it with the rich material at hand.

Its educational value would have been enhanced had the text been accompanied with notes giving authority for the different descriptions. Theseus, for instance, is described as wearing the "full regalia proper for kings performing a solemn sacrifice for guidance on momentous occasions." The hero would have been more convincing had he been introduced at least once, attired, according to Roberts' version of the Ballad of Bacchylides, "dressed in a purple chiton, a Thessalian chlamys and a Laconian skin cap and wearing a sword and carrying two lances"; or, as in the Attic tradition, in a long Ionian cloak, with train, and having his long hair braided.

One feels that the author has made an honest effort to make his ancient characters human, by such expressions as "Tyndarus grunted," and "Tyndarus snorted." Helen herself endures her various abductions with remarkable equanimity. Her only real outburst of passion is when she is landed on an island by Paris, on the trip from Gytheon to Troy. The priest Laocoon and his two sons are killed, according to the author, by poisonous serpents who bite them while sacrificing. It is hard to understand why this version is preferred to the graphic description of Virgil, retold in the famous statue.

The wooden horse is treated by the author as a real effigy of a horse, and not, as supposed by some, as an engine of war or a scaling tower. The discussion carried on by the Greeks as to its construction and manning, is ingenious, to say the least. Though, on the whole, this is an interesting book, and suitable to be put into the hands of the young, the general impression created by it is that it falls short in dignity and poetic beauty of the legends clustered about the "face that launched a thousand ships."

GEORGE HORTON.

*Personalities in Art, by Royal Cortissoz. Pp. viii, 444. 20 plates. Charles Scribner's Sons, New York, 1925. \$3.50.*

One thing is morally certain: Royal Cortissoz has never had dyspepsia. The "lean and hungry look" of the criticaster makes no shadow in his eyes. He sees clearly, his prejudices are sane, his humor warmly human, and his pen well-pointed. In this fat volume of essays he has given us fresh proof of his wholesomeness, new evidence that it is possible for a critic to criticise both constructively and delightfully. In a word, he recognizes what so many critics fail utterly to comprehend: that the exercise of the critical faculty implies the ability to create.

There is no lack of either force or insight, no disinclination to face the truth, in these charming papers of broad scope and interest. Mr. Cortissoz tilts with Professor Van Dyke as gaily as you please, and if he perhaps does not unhorse him, at least gives us a new angle on the Rembrandt dispute and a memory to smile over. Nine fascinating pages devoted to "Leonardo's Legacy of Beauty" are worth quoting *en bloc*: especially the closing sentences.

By some the accusation may be laid that the author is a *molto appassionato*, whatever his theme. Be it so. The book is full of lyric flights, packed with quotable passages exuding enthusiasm but, when studied, as soundly based as the most coldly scientific document. Since when has it been a crime to write *con amore*? There are enough ponderous language-bunglers like Dreiser. We hope Mr. Cortissoz will give us more—and soon. A. S. R.

*Les Figurines Funéraires Égyptiennes. By Louis Speleers. 8 vo., 188 pp., 41 pls. Land, Bruxelles, 1923.*

This is a well printed, detailed discussion of the variations of the ushabti figures which were put in Egyptian graves as substitute or representative images. Curators of museums and students of Egyptology will find here material for interesting comparisons. The general reader will enjoy the plates, which give even the less usual types. The scholar will be interested in the new interpretation of ushabti as *corvéable* and in the fact that Professor Speleers does not believe in the usual idea that the ushabti represented the deceased till the eighteenth dynasty, and after that represented the serfs. The book is a scholarly contribution to the study of Egyptian art as well as to Egyptology in general. D. M. R.



